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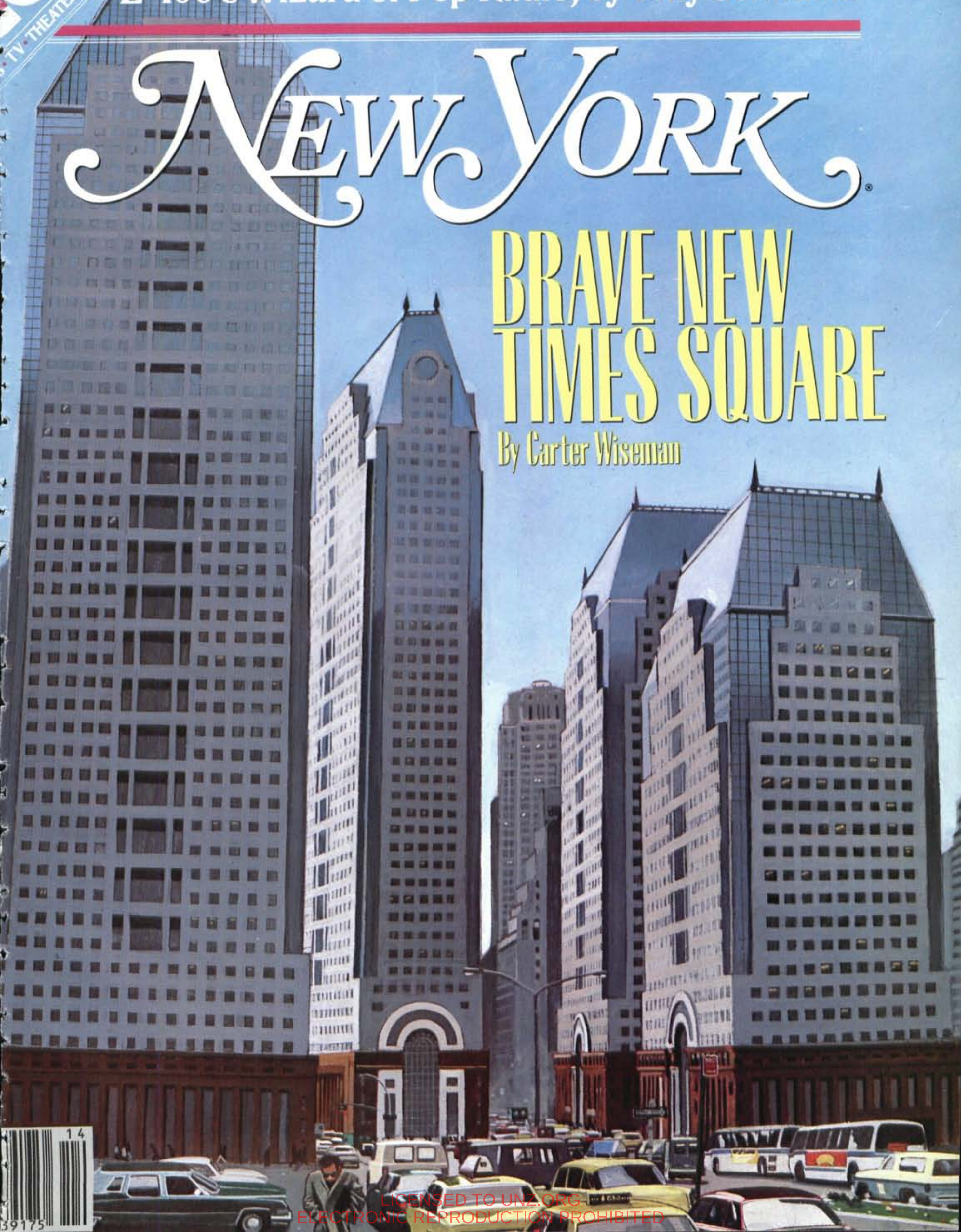
Anthony Alvarado Flunks Math, by Joe Klein

Z-100's Wizard of Pop Radio, by Tony Schwartz

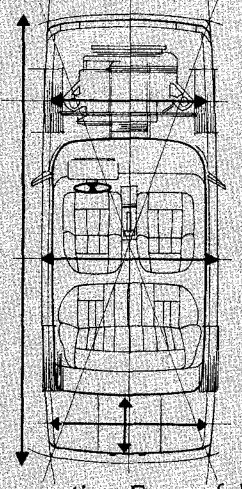
NEW YORK



BRAVE NEW TIMES SQUARE

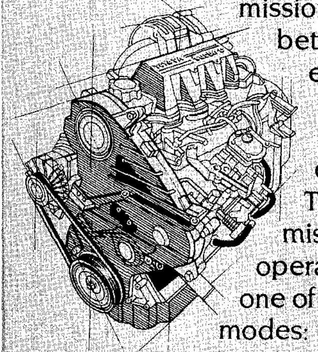
By Carter Wiseman

© 1983 Toyota Motor Sales, U.S.A., Inc.



Small on the outside, big on the inside. Small enough to give great mileage, yet big enough for you and your family of space invaders.

The front-wheel drive Camry is Toyota's roomiest Sedan. Enough room for a can't-sit-still family of five. There's multi-adjustable seats and wall-to-wall carpeting. Even a full range of power options like door locks and windows.



Now for the flip side of Camry's personality: the outside. The long lean lines and crisp compact shape help give Camry great mileage. Features like variable assist power rack-and-pinion steering and a sturdy, wide stance give Camry confident road-holding ability. You can even get Toyota's breakthrough Electronically Controlled 4-Speed Automatic Transmission for even better fuel economy or muscle at a flick of a switch. This transmission can operate in any one of three modes: Power, Economy and Normal. Camry also

OH WHAT A FEELING!

TOYOTA

38
EPA EST
MPG*
52
HWY EST

comes with a powerful turbo-charged diesel engine. So pack up the family and drive from here to eternity. Because with the turbo diesel's impressive 52 Estimated Highway, ㊳ EPA Estimated MPG,* who needs fill-ups?

Inside room, outside styling. And one other thing, lots of Toyota value all around.

* Remember: Compare this estimate to the "EPA Estimated MPG" of other diesel powered cars with manual transmission. You may get different mileage, depending on how fast you drive, weather conditions and trip length. Actual highway mileage will probably be less than the "Highway Estimate."

BUCKLE UP—IT'S A GOOD FEELING!

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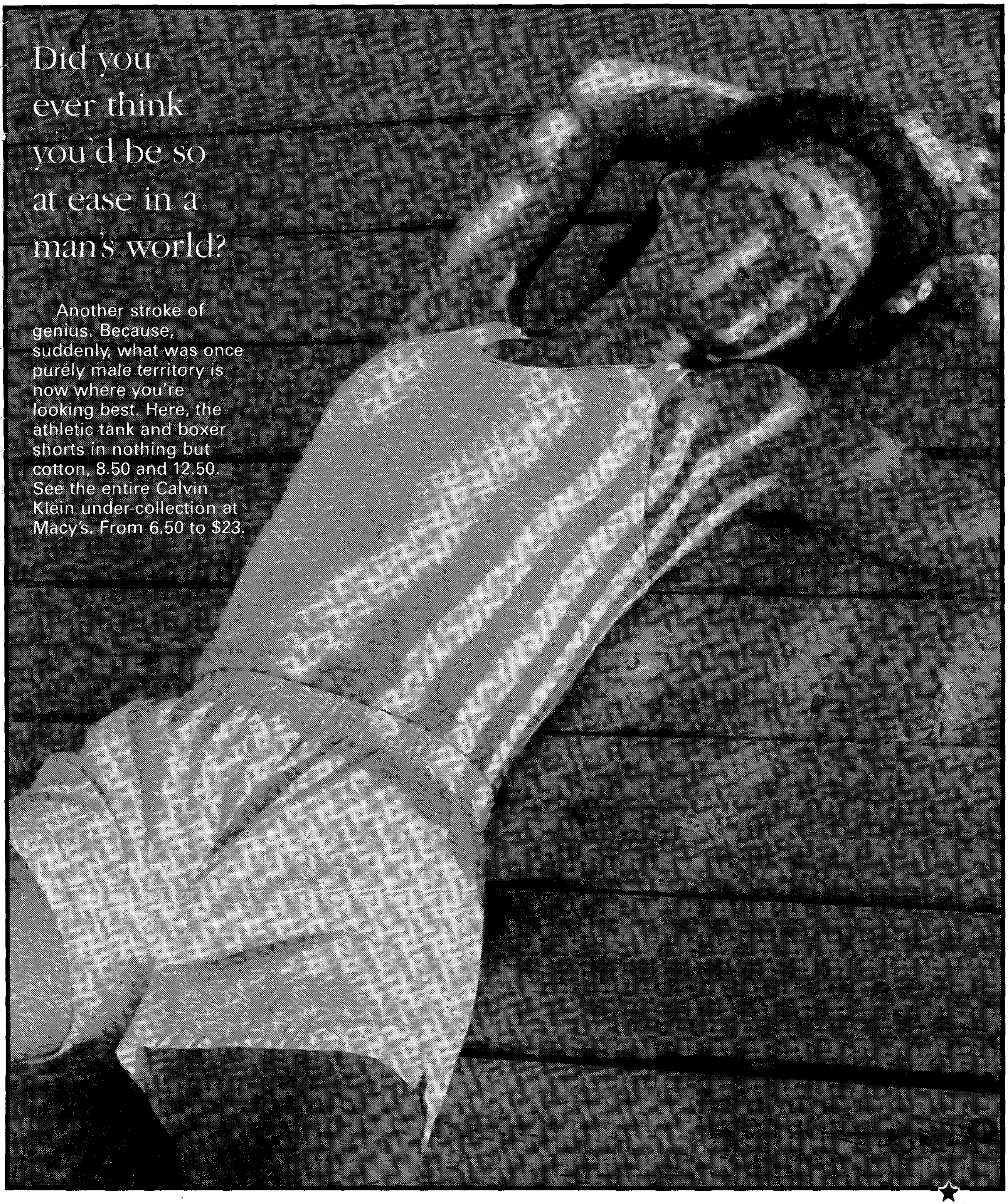
TICKETS
LOTS!

CALVIN KLEIN



Did you ever think you'd be so at ease in a man's world?

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Saks Fifth Avenue

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Brave New Times Square

By Carter Wiseman

Times Square is one of New York's worst neighborhoods, but it's also a lively and eclectic crossroads. In 1981, a set of design guidelines for developers of the square was released. They called for features intended to preserve the visual and social sizzle of the area. Last December, Philip Johnson and John Burgee's plan was unveiled, and in the place of varied forms and bright lights there were four monolithic buildings with sleek façades of stone. Mayor Koch has endorsed the plan. But, as Carter Wiseman writes, it may be time for the mayor and the city to think again about Times Square.

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Tony Alvarado Flunks Math

By Joe Klein

There's no doubt that Chancellor of Schools Anthony J. Alvarado can teach children to read. There's also no doubt that he's developed a rather serious math problem. Last week, the chancellor suspended himself in anticipation of the city's inquiry into his personal finances. Alvarado has always ignored the mundane realities of budgets, but what seemed like idiosyncratic administration has become full-scale scandal. Joe Klein reports.

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The Wizard of Z-100

By Tony Schwartz

D day was August 2, 1983. At 6:08 A.M., Michael Scott Shannon, 36, took to the air. His mission: to take WHTZ from "worst to first." Three months later, WHTZ was the highest-rated radio station in New York. Shannon fashioned his success with a Top 40 format, computer-generated playlists, and talk. Lots and lots of talk. Tony Schwartz reports on the wizard of Z-100.

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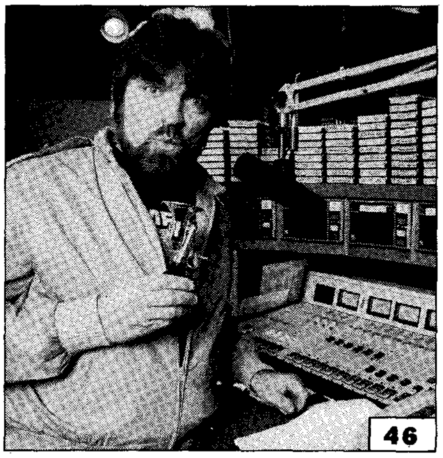

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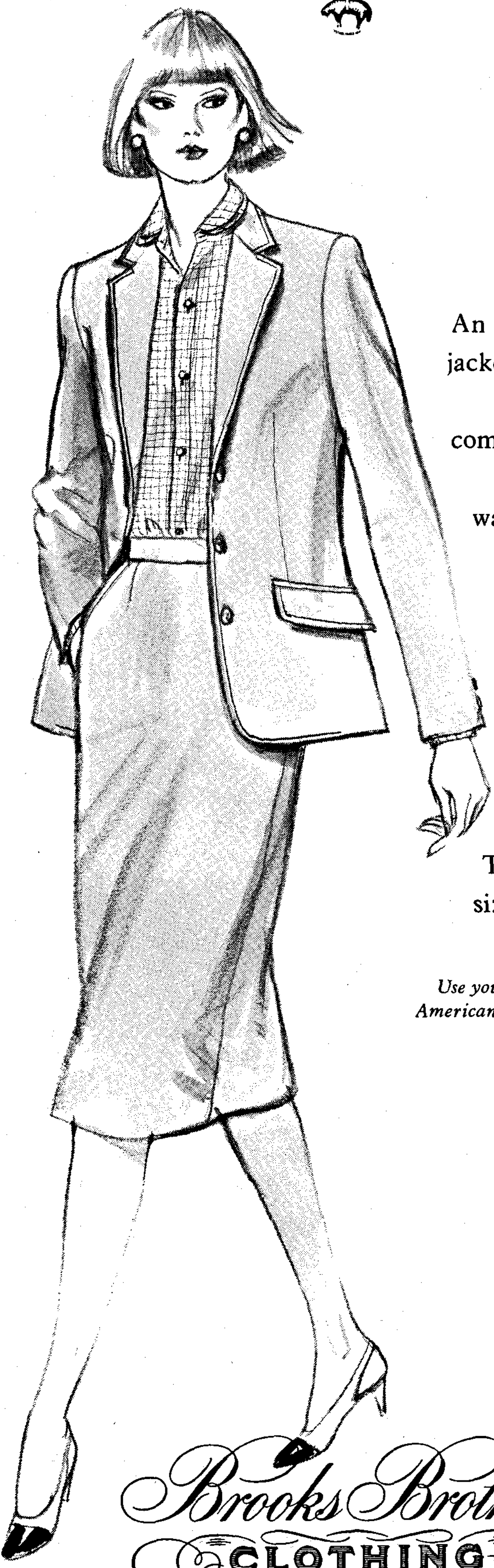

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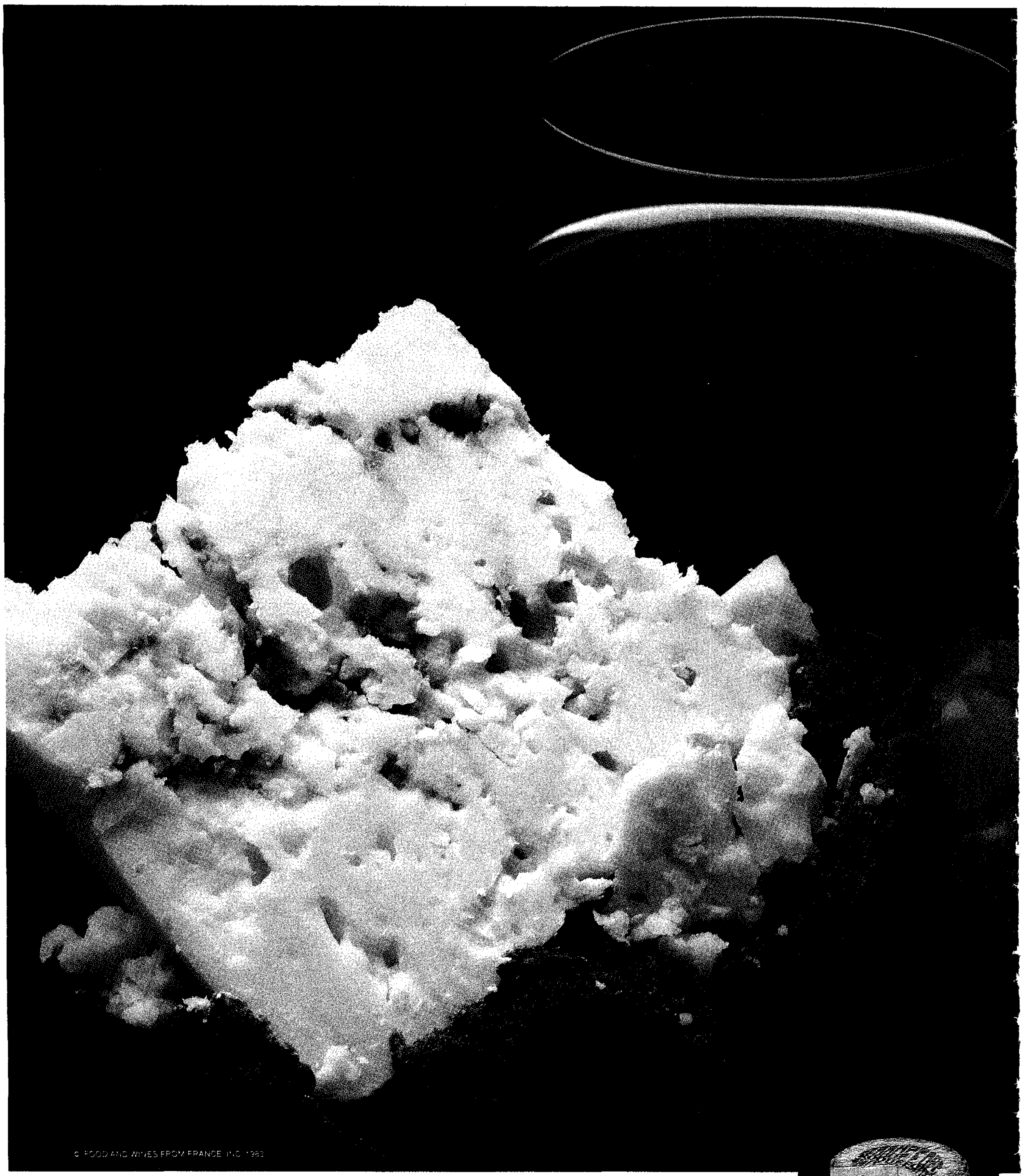

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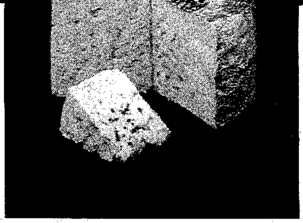

LETTERS

Leona

WOULD THAT THERE WERE MORE LEONA Helmsleys in this get-the-money-forget-the-integrity society ["Life With Leona Helmsley," by Bernice Kanner, March 12]. If her dedication were at work in all phases of industry, including nuclear-power plants, the world would be a happier and safer place.

Eleanor F. Henderson
Brick, N.J.

ISN'T IT BAD ENOUGH THAT WE MUST SEE Leona Helmsley in countless magazine ads? What kind of complex does this woman have that she needs to see her picture everywhere? Evidently she's never heard the adage "Fools' names and fools' faces are always seen in public places."

Dorothy O. Walsh
Danbury, Conn.

BERNICE KANNER PERPETUATES THE American myth that successful, powerful people have to rule with an iron rod and a swift whip. The way Helmsley talks to her employees is appalling. It doesn't impress me that they hover around her grinning and tell Kanner that "we do all right." Helmsley is no role model for women. She's adopted the worst characteristics of powerful men. The pictures that accompanied the text were equally offensive. Does the black maid looking down at the floor also like her boss?

Deborah Binder
Manhattan

NOW I KNOW WHY LEONA HELMSLEY IS the only person smiling in her ads. Thanks for an interesting profile.

Gail Ogden
Manhattan

WHEN THAT "KID" SPEED-DICTATION student grows up and becomes president of a secretarial agency, I hope she'll find a hotel other than one from the Harley chain to satisfy her business needs. Women don't have to marry the boss anymore—they, too, can become the boss.

K. E. Ferrarie
Verona, N.J.

THANKS TO LEONA HELMSLEY, WHENever I eat or sleep at a Harley Hotel, I sing "I Love New York." When a woman marries her boss, *she* may be lucky, but when she continues to work for his company, the *company* is lucky.

M. Baker
Maspeth, N.Y.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

The Men Who Loved Women

IN HER REVIEW OF THE BIG BALTHUS exhibition at the Metropolitan ["Art: Balthus the Baffler," March 12], Kay Larson unnecessarily reminded us that she is a woman. After expressing her embarrassment when confronted with Balthus's objects of desire (nymphets), she made the astonishing suggestion that this obsessive, loving depiction of the female form was nothing but a subtle attempt by the artist and the curators to "universalize male experience." My God! So that's what Titian and Rubens and Renoir were up to. If critics like Larson had their way, the ideal nude would be a hermaphrodite.

George Harper
Aurora, Colo.

True Confessions

RIDING THE SUBWAY TO WORK ONE REcent morning, I read *New York* Magazine in an attempt to calm myself down before the lie-detector test I was about to take. I was amazed to find Edward Tivnan's polygraph article ["Truth and Consequences," March 12], which even mentioned the company I was heading toward. It didn't lessen my anxiety, but I knew I had nothing to hide. The annoying thing was that the polygraph actually worked! It caught one definite white lie and fluttered on a few sensitive issues. It made me realize how easy it is to rationalize lying.

Name withheld
Queens

SEVERAL YEARS AGO, I WAS LET GO FROM my job as assistant manager at a movie theater after a routine polygraph test. I'm the sort of person who worries a lot, and even though I had done nothing wrong, I was told that my answers showed deception. The next day, I was out of a job. And other people I know who steal from their employers on a regular basis have had no problems passing these tests.

Name and
address withheld

BACK IN 1978, I WAS ASKED TO TAKE A polygraph exam, during which I was questioned about my name. Coincidentally, my name was legally being changed that week, and the new name was not yet technically mine. My reasons were innocent ones, but my hesitation in

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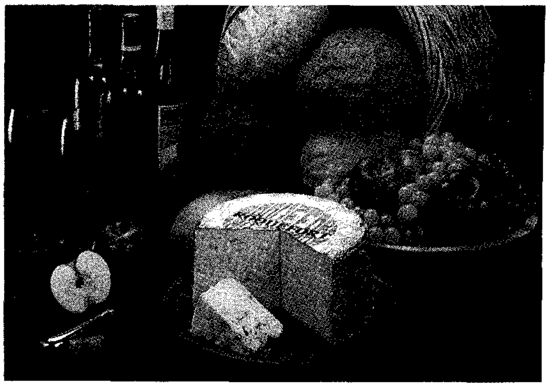

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answering registered as a lie. Since that time, I have refused to be polygraphed. The tests do not allow for reflection.

Heather Hawkins
Manhattan

IN THE LATE FIFTIES, I WAS ASSIGNED TO an army-intelligence location in Maryland, where I was required to take a polygraph test. I was a bit nervous about this, as I had recently gotten involved with a beautiful WAC, and the army frowned on such affairs, especially when the offender was a married officer, as I was. My discreet and intelligent lover, however, made a few suggestions. I placed a fragment of a walnut shell under my lower partial palate, and each question triggered a painful jaw clenching. My paramour pretended she was standing by an open door of an airplane in flight. We both passed without registering any deception.

Name and
address withheld

IF YOU FACE PERSECUTION BY THE POLYgraph, fear not. A firm clenching of the anal sphincter on each and every question throws the polygraph a curve. This is not only an effective rebuttal but an appropriate one as well.

Robert Thomas
Scarsdale, N.Y.

Not a Pretty Picture

WE VIEWED THE PHOTOGRAPH ACCOMPAnying Gael Greene's "Pot Luck" [February 13] with dismay. Your image of a nurse holding out a bowl of soup and winking suggestively promotes the disagreeable stereotype of the nurse as waitress and temptress.

Signed by twenty registered
nurses at Sloane Center for
Women and Children
Manhattan

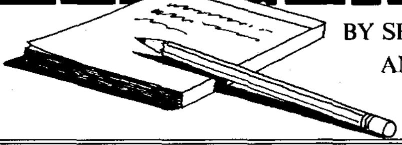
From Capsouto Frères

WE DISAGREE WITH THE TREATMENT given to Capsouto Frères in Seymour Britchky's restaurant review in *New York* Magazine ["The Taste of TriBeCa," October 31, 1983]. While some of the reviewer's comments related to matters of taste, one particular statement must be corrected with your readers, which is: "Order your favorite brand of scotch, and you may get bar scotch." This statement is untrue. Capsouto Frères does not knowingly serve any liquor to a customer other than the specific brand requested by the customer. This comment has falsely and unfairly put our honesty and integrity into question. We urge you to check with our customers; you will find that the implication in the review is false.

Samuel Capsouto
Capsouto Frères
Manhattan

NEW YORK

INTELLIGENCER



BY SHARON CHURCHER
AND MARY MURPHY

S.Klein's 'Pedigree' Could Stall Union Square Plan

AN ARCHITECTURAL scholar may be about to throw the proposed redevelopment of Union Square off track.

Selma Rattner, who led the successful 1974 effort to stop demolition of James Renwick's Grace Church Houses, contends that the Victorian architect designed the façade of the long-derelict S. Klein store, on Union Square East at 15th Street. The site is pivotal in the redevelopment plan, and the city recently gave its owner, Rapid-American Corporation, a permit to raze the store.

"It wasn't landmarked because, until I did some research, no one realized it was by Renwick," said Rattner. She maintains that under Klein's gray paint the façade is in fine condition—and she wants it incorporated in the building proposed for the lot. Consequently, she is pushing to have the façade made a landmark and listed on the National Register.

Some local architectural experts aren't sure about the building's merits. "Renwick was a very important architect, but this was a very minor building," one suggested. And Alan Haber, of the city's landmarks commission, explained that even though the agency now knows that Renwick was the architect "our staff doesn't believe the façade is in good-enough condition."

Still, Rattner is getting support from the Union Square Park Community Coalition and warns that she is an old hand at finding ways to stop the bulldozers. "They'd issued a demolition permit for the Grace Church Houses, too, but we got a court injunction to stop them," she recalled. "They'd overlooked the fact that they hadn't produced the required affidavit saying all rats in the houses had been exterminated."

D.C. Garage Taxes Feds

BECAUSE OF A SHREWD DEAL MADE BY a subsidiary of I.T.T.'s with Washington's Kennedy Center, the U.S. Treasury is out of pocket some $49.8 million, according to sources on Capitol Hill.

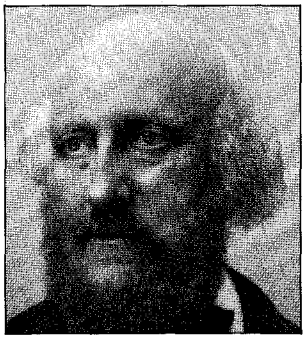
The story began in the late sixties, when the performing-arts center was raising funds to build the garage that is part of its substructure—$20.4 million in bonds bought by the Treasury (to be repaid by 2019) and $3.5-million from APCOA, then owned by I.T.T.

APCOA, which manages the garage and was sold by I.T.T. in 1975, was promised a management fee of 5 percent of gross annual receipts—projected at $1.7 million for 1984—and 50 percent of the net revenues, in addition to interest payments at the prime rate. "They were onerous terms," contended a congressional expert.

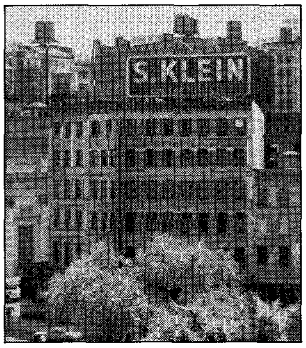
A center spokesman said, "It may look like a good deal for APCOA now, but at the time it was risky for them, because many people felt the center would be a white elephant." Because the center's building is federally owned, he argued, the debt is an intragovernmental one.

The $3.5-million loan was repaid last year. And the debt to the Treasury Department? Not a penny in interest has been paid. "They say they can't afford it because of the APCOA payments," said the expert.

The Treasury's answer is to propose legislation to forgive the $29.4 million in interest if the center invests $6.6 million in Treasury bonds over the next 30 years. And is that a good deal? "It's a shell game. The Treasury will pay them millions in interest, and that plus the $6.6 million will repay the Treasury," scoffed the congressional source.



Renwick: *Major architect . . .*



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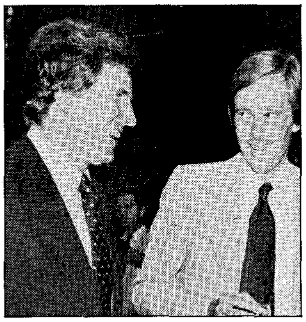


No conflict? *Hart, Fallows.*

Editor Took Hart Money

JAMES FALLOWS, *The Atlantic's* RESPECTED Washington editor, received $356 in expense money from a Gary Hart campaign committee, according to a report filed with the Federal Election Commission.

The payment was for the writer's plane fare to the Democrats' June 1982 mini-convention in Philadelphia, where Fallows spoke at a symposium designed, a source says, to boost the senator's presidential image.

Fallows told *New York* he'd agreed to speak because he was grateful for Hart-office aid on a defense book he wrote. "And I'd worked for the Carter administration, so I couldn't pretend I had no Democratic connection," he added. "It seemed to involve no ethical conflict."

Office Rents Start Sliding

TIRED OF HEARING ABOUT ROCKETING rents? Try talking to a doctor or a dentist. Rents on professional offices have begun to *fall* in some prime Manhattan neighborhoods, according to Franklin Speiser, former head of commercial real estate for the city and now an executive for Darwood Management, a real-estate management and brokerage firm.

Commercial rents rose as much as 30 percent from 1982 to the end of 1983, Speiser explained, prompting many landlords and co-op boards to shift their superintendents to upstairs apartments, and even to move their ground-floor rental offices, in the hope of renting to a professional. As a result, said Speiser, "they've freed up so much space that rentals are softening."

Photographs: center, Edward Hausner/New York *Times;* bottom, John McDonnell/Washington *Post.* Illustration, top: Culver Pictures.

HBO Dumps Movie Deals

HOME BOX OFFICE HAS RECENTLY dropped plans to finance several films, which has cable insiders pondering the future of the Time Inc. subsidiary's ambitious program to produce its own shows.

An HBO spokesman characterized the discontinued projects as "development deals" that were dropped after Donald March replaced Jane Deknatel as vice-president of the HBO Premiere Films division, in January.

Cable insiders have suggested that HBO's move was made to free up money to compete for top feature films, which have become scarce and more expensive. Most recently, a deal between the Showtime/The Movie Channel cable network and Paramount Pictures has given Showtime sole cable-TV access to Paramount's movies, which include some of this season's biggest blockbuster hits—*Flashdance, Footloose,* and *Terms of Endearment.*

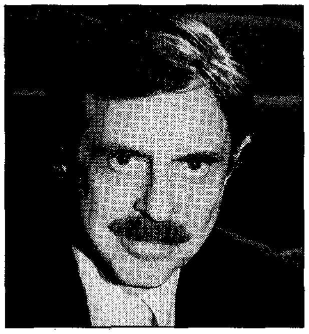
HBO's made-for-cable division, created in 1981, will produce an estimated 3 percent of the network's programming in 1984. The company spokesman acknowledged that the division's films "have not always been well received." He denied, however, that HBO was responding to Showtime. "We're not making cutbacks," he said. "We're just creatively redistributing our money."

Movie 'Backs' Indian Gala

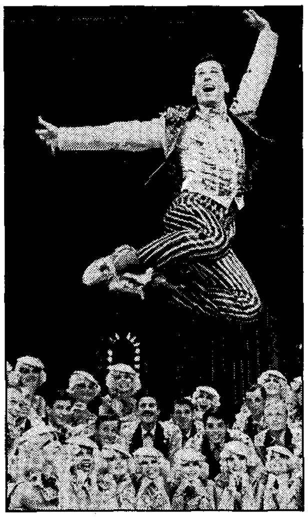
WHEN COLUMBIA PICTURES FINISHES shooting *A Passage to India* this spring, the movie sets are expected to get a new job—raising money for Mother Teresa's Indian mission.

The plan is to use the sets as backdrops for a fund-raiser for her, the Grand India Ball, scheduled for SoHo's Puck Building on December 14. But other props are still needed. "We're hoping the maharaja of Jodhpur will lend us an elephant," said one organizer, Rémy Blumenfeld, "but we may have to rely on the Bronx Zoo."

Carter: *Local interest.*



Merrick: *Around the world . . .*



. . . *via* 42nd Street.

Carter: I Gave at the Office

JIMMY CARTER'S CHARITABLE INSTINCTS have left his Atlanta headquarters at odds with a federal charity campaign.

Organizers for the Combined Federal Campaign—the government equivalent of the United Way—were told the Carter office would give if the fund would aid a little girl whose father runs a snack bar in Carter's building, according to Dan Lee, the ex-president's chief of staff. He explained, "The campaign said it couldn't help on an individual basis, so we decided we couldn't give to them." Instead, the Carter staff helped defray the cost of the girl's recent eye treatment at New York Hospital.

Angry representatives of the federal campaign, which gives through the United Way, "made threats to go to the press," said another source close to Carter, whose image in Atlanta has taken a beating because of a new highway that is part of his presidential-library project.

Tom Williams, a United Way official who helps run the federal campaign, denied any threats. He added, "Obviously this child was important, but it's difficult for [Carter's office] to realize the priorities of the whole community."

Merrick Bounces Back

DESPITE A MAJOR STROKE, DAVID MERrick is back in harness. In Sydney, Australia, to investigate opening *42nd Street* there, he is said to have decided London might be a better locale, in part because of Australia's "shortage of male tap dancers." So he and his entourage just flew from Sydney to London.

Meantime, his fifth wife, Etan; Mort Mitosky, co-conservator of Merrick's estate; and Raoul Felder, the lawyer who handled his last divorce, are backing *Love,* a musical based on Murray Schisgal's *Luv.* "David gave us his approval. This will be another *Fantasticks,*" predicted Mitosky.

Liquor-License Delays: Longer Than Ever?

FRUSTRATED RESTAURATEURS claim that the State Liquor Authority is taking longer than ever to process licensing applications, even though the agency's new boss, Anthony Gazzara, was granted emergency powers last July to help him clean up a backlog that he called "a sin."

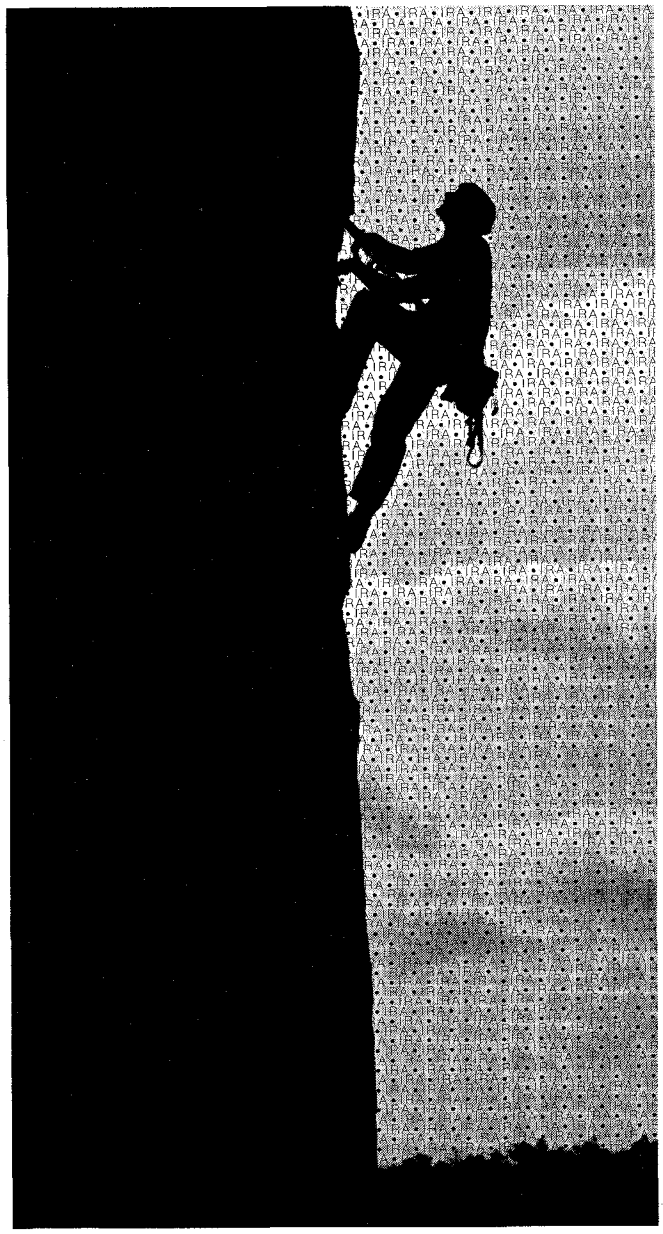
It used to take five or six months to get a license during the Carey administration, according to attorneys who deal with the S.L.A. Under Governor Cuomo's appointee, Gazzara, it is sometimes taking three or four months to even get an application moving, claim the attorneys, who, like most restaurateurs interviewed, asked not to be named.

"I've been waiting almost five months now, and I don't want to antagonize them," explained the owner of one well-known Upper East Side spot. "They asked me where I got the money to open, and when I said I sold a painting to my mother in England, they said she had to be fingerprinted." Another owner applied last fall and was told in January he had to reapply because the agency had lost his file. "All you see at their offices is heaps of paper and staffers who say they're 'confused,' " the restaurateur said.

Anthony Papa, the S.L.A.'s chief executive officer, contended that the average wait for licenses has decreased, to 90 days.

Photographs: top, U.P.I.; center and bottom, Martha Swope.

INTRODUCING THE FULL-POTENTIAL IRA. THE TAX ADVANTAGE IS JUST THE BEGINNING.



THE IRA PROGRAM THAT REALIZES YOUR POTENTIAL.

You're smart about money. You appreciate the tax advantages of your IRA. But you know it also has enormous potential for long-term growth. So you don't want to sock away your $2,000 each year and forget about it. You want to know how it's doing. And you want to know how to make it do better.

That's why Manufacturers Hanover Trust created the Full-Potential IRA.

THE IRA TEAM.

The Full-Potential IRA is a strategic approach to helping you make the best possible use of your IRA. It gives you our knowledgeable branch staff to show you the relative advantages of each of our many IRA investment choices, so you can choose the one that's right for your particular goals.

And if the complexity of your needs requires more technical expertise, the Full-Potential IRA puts you in touch with our full-time, specially trained IRA team, whose strategic thinking can help you increase the power of your IRA investments.

THE STATE-OF-THE-ART STATEMENT.

The Full-Potential IRA statement keeps track of all your retirement investments as they grow, shows when to reinvest, tells you how much to add before the cut-off date, and helps you plan future investments more efficiently. It's one of the most complete IRA statements you'll get anywhere.

To open your Full-Potential IRA right away, stop by any of our branches, send in the coupon, or **call 1-800-645-6400.** You see, it doesn't make sense to realize just part of your potential when the right information can help you realize all of it.

WE REALIZE YOUR POTENTIAL

Please rush me an IRA kit.
My present branch is #________
Name________
Address________
City________State________Zip________
Phone (Home)________(Bus.)________

Mail to: Manufacturers Hanover Trust
Branch Banking Customer Service
Attn: Consumer Information Center
C.S. 1200, Hicksville, New York 11802

NYC-4/2

MANUFACTURERS HANOVER
The Financial Source.℠

Member FDIC. Substantial tax & interest penalties for early withdrawals prior to age 59½. Twenty-five-dollar early-closeout fee. Further information about our savings plans is available at any branch.

On Madison Avenue/Bernice Kanner

LET'S MAKE A DEAL

Sound Investments

THOSE YEARS OF APTITUDE TESTS HAD planted the idea. I had all the markings of a super salesman (and a healthy interest in the plump paychecks that can go with the territory), but what about the makings? I decided to find out by selling time on one of America's 8,200 radio stations: WPIX.

As soon as I got my internship assignment, I switched the dial from classical-music station WQXR to 102 F.M. Instant relief. Here was music I'd heard before and lyrics I understood—"love songs, nothing but love songs"—ushered onto the airwaves by soothing D.J. tones.

The station, owned by the Chicago Tribune Company, had floundered about in various money-losing formats before settling on love two years ago. In January 1983, WPIX was No. 19 in revenues among New York radio stations; in January 1984, it was one of the top five. "In other words," says general manager John Goodwill, "we're hot."

So, from what I can glean from the mountain of promotional literature the Radio Advertising Bureau has thrust upon me, is the medium itself. There are 479 million radios operating in the United States—5.5 per household. In truth, only 355 million of them are actually *in* homes (in 67 percent of all living rooms, 58.4 percent of bedrooms, 49.8 percent of kitchens, and 7.2 percent of bathrooms). Over 12 million are walk-along sets, and a car is about as likely to have a radio as tires (there are 119 million car radios).

Since 1970, radio's daily reach has climbed, while that of newspapers has dropped. In the course of a week, radio reaches 95.8 percent of all Americans age twelve or older, who spend an average of 22 hours a week listening, according to Arbitron, the company that monitors radio ratings. On a daily basis, it reaches 80.7 percent of the populace (56 percent get their first news dose of the day from radio), and the average person spends three hours and twelve minutes tuned in.

All those frequencies to choose from may suggest a lot of dial-hopping, but research shows that the average adult listens to just 2.5 radio stations in a week, while TV viewers tune in to seven or more channels. And while TV watching tumbles in the summer, radio listening remains consistent year-round.

Tantalized by thoughts of my commission (15 percent is standard around the country, but it's less in New York, where time sellers generally earn $80,000 to $90,000 a year), I continue to stockpile ammunition for sales calls. People with household incomes of $30,000 or more, it seems, spend more time with radio than with TV. So do college graduates, airline travelers, high-mileage drivers, moviegoers, fast-food eaters, and beer drinkers.

I learn that the ear is far more powerful than the eye—all these years I've been a visual chauvinist. "People remember more words if they hear them than if they see them," claim Jack Trout and Al Ries, president and chairman, respectively, of Trout & Ries Advertising. According to them, people are much more persuaded about a product by a verbal message than by one that uses pictures too.

Moving from the general to the specific, I discover that WPIX is strong in the 25- to 54-year-old segment, and that, based on the Arbitron "bible," its audience is 55 percent female. The station transmits from the World Trade Center and supposedly reaches Poughkeepsie to the north, Patchogue on the Island, and Doylestown, Pennsylvania, to the southwest—1.5 million listeners a week from a potential "universe" of 15 million. Its strength: upscale New Jersey and Long Island suburbanites.

Bill Stakelin, president of the Radio Advertising Bureau, sends me into the field with a pep talk. "A good salesman—actually, half of this industry's sales force will soon be women—has to point out radio's selling power," he says. "Radio today is a $5-billion industry, and the caliber of salespeople has changed. They used to be untrained peddlers who'd pop in with a 'Hi, want to buy some radio time today?' Now they're marketers who learn their clients' business so they can be partners in it."

Before literally hitting the road, I sit in with WPIX general sales manager Marvin Seller, local sales manager Richard Wexler, and national sales manager Bonnie Abdelnour, the team responsible for regulating ad sales, the station's sole source of revenue.

Radio is a world without printed rate cards, where "horse trade" takes on new meaning. Most spots run 60 seconds, but what they go for depends not just on the size and makeup of the station's audience but on how well it dovetails with the one the advertiser wants to reach, on the product being advertised, the time slot, and the number of spots purchased. First- and third-quarter rates are usually lower than those for the second and fourth quarters—but none will drive you into bankruptcy. A one-minute spot on a good station here can go for as little as $150. Major advertisers usually take a dozen spots a week and air four- to six-week "flights," the term for the duration of a campaign. But, I'm warned, no two buys are ever alike.

That certainly holds true for all the

Strategy session: *Reporter Kanner with WPIX's Marvin Seller (left) and Richard Wexler.*

Photographed by Jean-Marie Simon/Visions.

Prevention Subscriber Study, Don Bowdren Assoc.—1982

You'd be surprised what you can get from room service these days.

Today, more and more Americans are making an effort to get in shape and stay in shape. Not only in the comfort of their own homes, but away from home, on business and vacation, too.

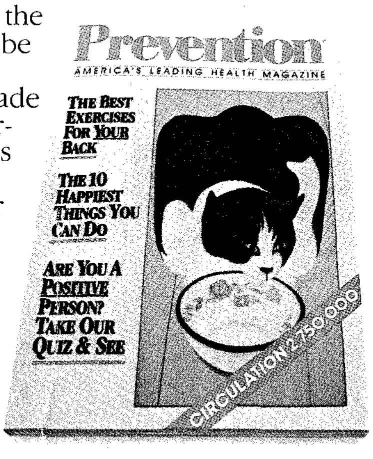
That's why, we at Prevention Magazine, offer our readers the latest news on the subject that interests them most. Good health. Through surprising and innovative articles like "Fitness Is Only A Hotel Room Away."

Every month over 2.75 million† subscribers turn to Prevention. And that number is increasing rapidly. In fact, by the end of this year, our circulation should be more than 3 million strong.

And since our subscribers have made health and fitness a way of life, the information they get from us is not treated as a passing fad. Subscribers keep their issues an average of 2.3 years.* And refer to each issue more than four times.

If you're looking to reach a loyal audience of active, self-reliant people, call us at Prevention.

We're at your service.

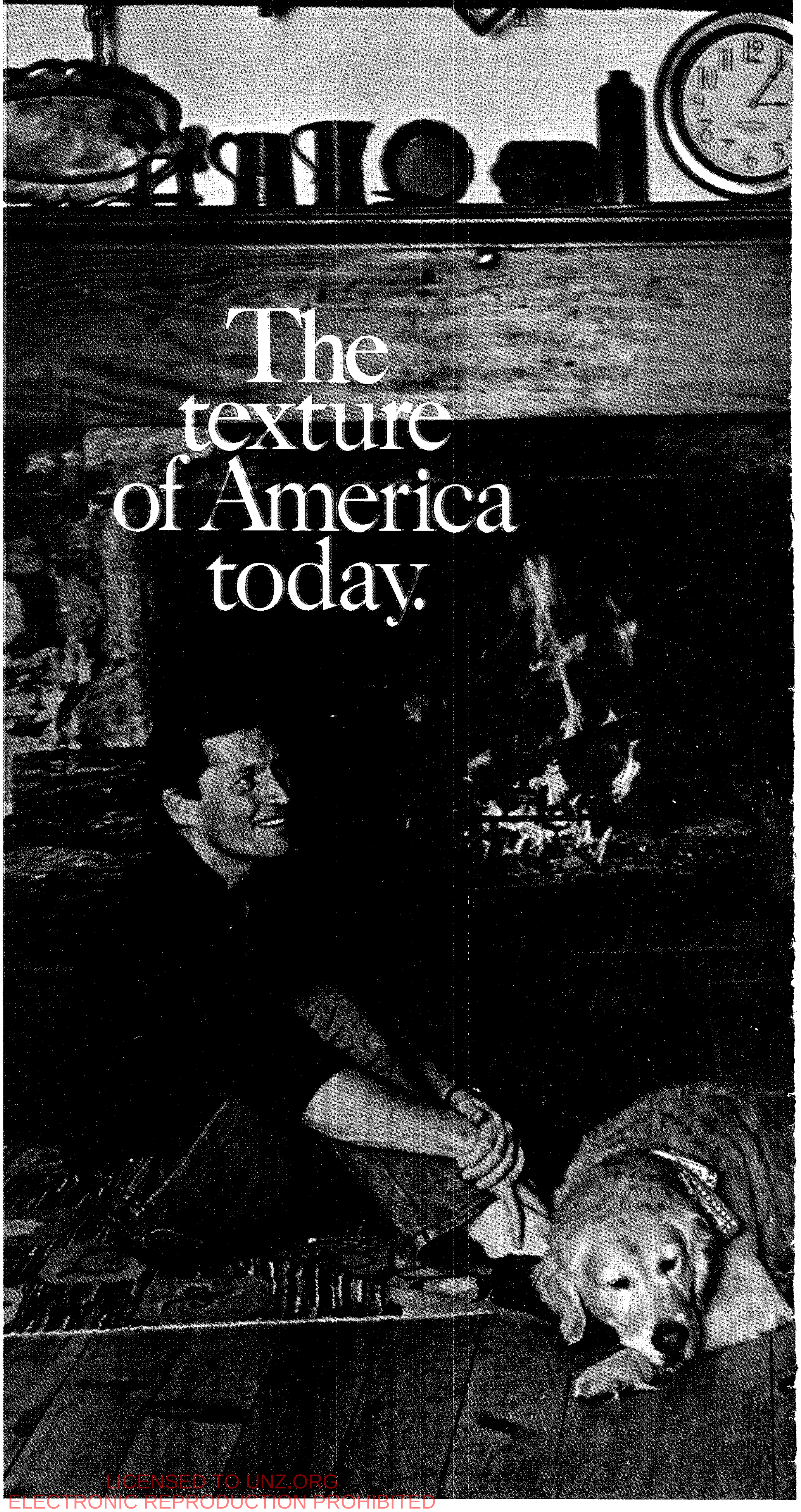

Prevention
AMERICA'S LEADING HEALTH MAGAZINE
THE BEST EXERCISES FOR YOUR BACK
THE 10 HAPPIEST THINGS YOU CAN DO
ARE YOU A POSITIVE PERSON? TAKE OUR QUIZ & SEE
CIRCULATION 2,750,000

America's most surprising magazine.

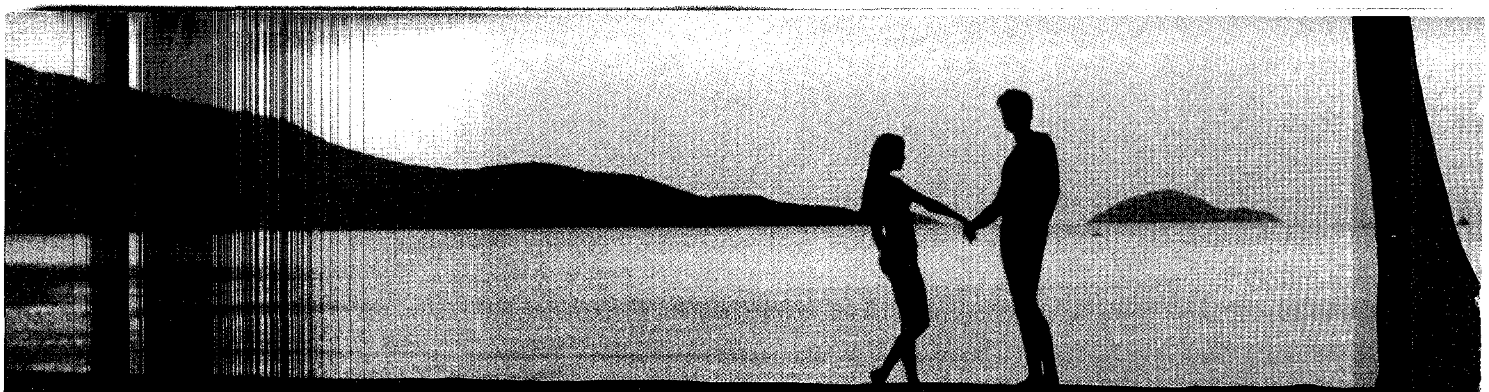
In New York, call (212) 370-9643, Chicago (312) 649-1650, Los Angeles (213) 487-5630, San Francisco (415) 989-5804.

Country Living

Decorating • Crafts • Cooking • Real Estate


The texture of America today.

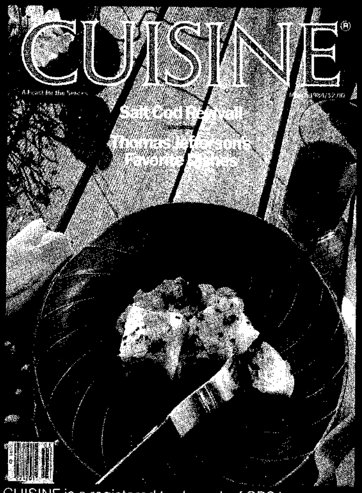
A publication of Hearst Magazines, a Division of The Hearst Corporation. © 1984 The Hearst Corporation.



THIS IS THE AGE OF ADVENTURE

This is the age of distant discoveries. This is the age of travel for pleasure.
This is the age of the youthfully rich. This is the age of Cuisine.

THIS IS THE AGE OF CUISINE


CUISINE®
A Feast for the Senses
Salt Cod Revival
Thomas Jefferson's Favorite Dishes

CUISINE is a registered trademark of CBS Inc.

nes in which I take part. The first buyer eaches us by phone. Martin Paint runs yearly schedule, including a spot in the oveted 10 A.M.-to-3 P.M. slot every Sunlay (in listenership, it trails the weeklay-morning "drive time," 6 to 10 A.M., aturday from ten to three, and the veekday-afternoon drive time, 3 to 7 .M.), but the proprietor doesn't want to ir on Easter. "No problem," he is asured, and a "traffic" order directing the eassignment to another day is filed.

More calls come in, helping me learn he ropes. The ad agency for the U.S. ostal Service inquires about second-quarter rates. We provide the ratings for arious time slots and demographics, rrived at by dividing the station's averge audience by its potential universe of isteners—plus the cost per spot, the otal cost of the package, and the cost er rating point.

Manufacturers Hanover wants to each an older demographic to sell .R.A.'s in April: What can we do for hem? Greyhound calls to approve a light plan for May proposed by WPIX a ew weeks ago. A Queens agency calls or "avails," open slots and their prices. Moore & Schley, the investment brokers, sign on for a March 26 start, and Herman's sporting goods, using co-op dollars—that is, money partly from manufacturers—locks in an April 7 launch. Representatives from Gary Hart's campaign call, and Wexler and Seller scurry to find the lowest rates WPIX has charged since mid-February. That's not out of political bias. Under federal law, political advertising qualifies for the lowest rate billed within 45 days preceding a primary if a candidate's voice is used.

Things are not so smooth on the national-accounts front, 15 percent of WPIX's business. Pennzoil's Gumout, which aims to reach men eighteen-plus, has bought CBS-A.M. and F.M., WPLJ, WKTU, and WLIR, on Long Island, after assessing the whole market. Abdelnour and Seller work out a "repackage" that shaves the cost per rating point, and launch a renegotiation.

Jerry Levy, from J. L. Media, in Union, New Jersey, calls. The New York Cosmos soccer team has made it to the playoffs, and Levy is booking advertising time for the following week. Some of the spots go "for trade"—that is, tickets—and Wexler asks him when WPIX will receive them. Just when things look calm, account representative Marlene Barri bustles in. Schweppes wants to run adjacent to British music. Alas, such music is not packaged like the ski report, and though Barri exacts a promise from Wexler to talk to the program director, it doesn't look like Schweppes will effervesce on WPIX.

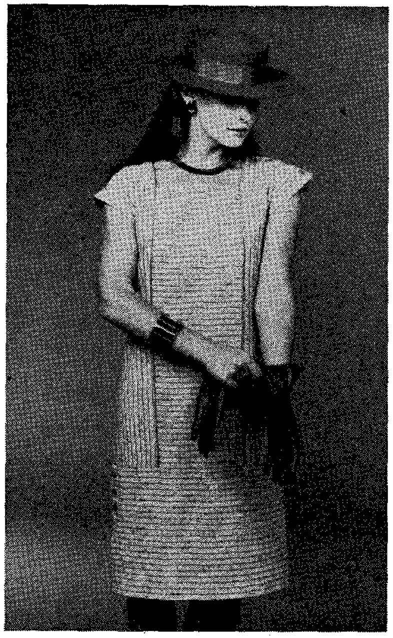
Account representative Joel Simon and I head to Paragon for a "pre-sell" meeting ("competitive listening" by staffers had found the sporting-goods store advertising on chief rival WYNY; it has never used WPIX). In the cab, Simon briefs me about Ray Ferrand, Paragon's general manager. "Retailers usually buy what they like or listen to," says Simon.

Initially, Ferrand is none too welcoming. "Quite frankly, demographics can be played with," he says as we launch into a recitation of WPIX's strength. But when Simon predicts that WPIX will probably overtake WYNY in the next Arbitron ratings, Ferrand perks up. So do we—until Ferrand reveals that he has "fooled around," running a month each of radio, print, and TV ads to hawk Paragon's exercise equipment. "Radio had the weakest response; print really pulled for me," he says. I am deflated, but Simon charges ahead. "Radio works best when used in conjunction with other media," he insists. "And WPIX really stands out; people associate us right away with our TV commercials"—the ones with the animated cupids. But, Ferrand confesses that he hasn't listened to WPIX in a long time: "The commercials are too mushy; they turn me off." I leave the meeting downcast, but Simon is exuberant. "Paragon will be on," he assures me.

Back at WPIX, I connect with Marlene Barri to speed off to the Levine, Huntley, Schmidt and Beaver ad agency for a session with New York radio buyer Debbie Yu about the new Northeastern International Airways. Yu wants to group her spots in the morning and afternoon drive times Wednesday through Friday and in the peak Saturday 10 A.M.-to-3 P.M. slot. But WPIX is overloaded in those coveted times, and Barri tries to interest Yu in placing spots earlier in the week. Yu holds firm. "Concentrating frequency raises consciousness, and we've a gut feeling that ticket sales are low on Sunday and early in the week." Barri offers her some cheap 8-to-10 P.M. weeknight slots, but Yu wistfully shakes her head. "You know that's no good for us, either." Apparently, listening levels are lower at night, when the people Yu wants to reach are watching TV.

Just then, the muse alights on my shoulder. "Why not concentrate on Monday through Wednesday, when people are planning their weekend trips?" I pipe up. "Who would leave their weekend airline tickets to Thursday or Friday? Let's find out when most people order their tickets. And if you bunch the spots then, we can give you a great rate." Yu looks interested, Barri promises to send her the research, and we head back to WPIX.

Elated by my success, I ask Seller if he'd hire me. He purses his lips. "The only way," he says, "is if you went to a small town and got some experience under your belt." ■



PETITE COUTURE

EXQUISITE FASHIONS IN SMALL SIZES (2-8). Send two dollars for catalogue subscription to:

PETITE COUTURE
Box 6457
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Café Versailles

Spectacular New Floorshow
Paris Je T'Aime

Produced by Leonard Miller
Conceived & Directed by George Reich

NY's Most Exciting Nightclub
- Fabulous Parisian Show with Cast of 20!
- 2 Shows Nightly. Dancing between shows
- Superb French and Continental Cuisine
- Cocktail Hour 5-8 pm with Live Entertainment
- Riccardo on the Piano Mid-4 pm, Wed-Friday

OPEN 7 NIGHTS

NO COVER WITH DINNER
151 East 50th St. (Lex. & 3rd) NYC 753-3471/3884

The National Interest/Michael Kramer

THE BIG ONE

A prayer for success: *Mondale visits Jerusalem's Wailing Wall.*

Now New York

WAY BACK BEFORE NEW HAMPSHIRE—IT seems like twenty years ago—Gary Hart said he would win the New York primary. He'd better be right. The Democratic presidential nomination that was once Walter Mondale's for sure—and then Gary Hart's—will once again be Mondale's if Hart loses New York.

"Critical" and "crucial" are cheap words these days, but New York is both. "We can explain away losing Illinois and even the other industrial states, like Pennsylvania [April 10] and Ohio [May 8], that have strong and powerful labor unions that are working hard for Mondale," says a senior Hart adviser, "but not New York. If we get beat in New York,"then we're effectively done. New York is almost tailor-made to our pitch. It has a well-educated, upwardly mobile Democratic-primary electorate that is liberal on foreign affairs, and it is in the midst of the postindustrial revolution that Gary is trying to bring the whole country into. We could go on and win California [June 5], but without New York we'd lose too much in between to make a difference. And New York will be a dog fight, a cat fight, a street fight, and a guerrilla war all rolled into one." (And a battleground with different rules. New York's primary is closed. Only registered Democrats can vote, and even when he's lost, Mondale has done best among Democrats; Hart's strength has come mainly from independents.)

"The problem in Illinois," said Hart as we flew from Chicago to Washington last week, "is that we went from a mom-and-pop operation to a national chain overnight. I said a few weeks ago that I'd win the nomination unless we said or did something stupid. Well, we did." And how.

Due to a confluence of idiocies, Hart managed to alienate the Cook County, Illinois, political machine more than was absolutely necessary, and he did so at a time when the machine was turning out a record vote—the largest in Illinois-primary history—in order to challenge its arch enemy, Chicago Mayor Harold Washington. Hart found himself apologizing for a television commercial that he couldn't—or wouldn't—pull off the air, and then he had to back off of his charge that Mondale was running an advertisement of his own that, in fact, Mondale never ran. The overall impression was one of ineptness, and Mondale exploited it masterfully. "How can Hart expect to be president," said Mondale, "and run the entire federal government, when he can't even get an ad off the air for 48 hours that he's paying for?"

In Illinois—and there's no reason to believe that the strategy will be any different in New York—Mondale ran a brilliant campaign against Hart's competence. Its culmination was a single television commercial that directly challenged Hart's qualifications to be president. The spot was reminiscent of the most famous political advertisement of all time, the chilling 1964 "daisy" co
mercial created by Tony Schwartz
Lyndon Johnson. In that commercial
little girl counted the petals of a dai
When she reached ten, an announc
counted backward to one. The view
was invited to believe a nuclear war w
about to begin. The message was that t
stakes were too high to permit Ba
Goldwater anywhere near the button.
Mondale's ad, a red phone sits on a tal
as an announcer declares that Gary H
is too "unsure, unsteady, and unteste
to be trusted.

Mondale proved in Illinois that
can be successful attacking Hart fro
both the left and the right. From the le
Mondale has gone with his base—t
traditional Democratic values of co
passion for the poor that have characte
ized his politics for years. From the rig
Mondale—of all people—has position
himself as something of a hawk. He
taken a firm line toward stemming Co
munism in Central America, and in t
case of his favoring a continued Ame
can military presence in Honduras, he
even gone beyond Ronald Reagan. Ha
meanwhile, has been pushing his "le
sons of Vietnam" theme. The proble
with Mondale, says Hart, is "that
hasn't learned from the past. He st
thinks Communism can only be stopp
with arms, when the real problem
Central America is poverty, not Co
munism." To this, Mondale has repli
that Hart is "naïve," a line that work
so well in Illinois that Mondale was ab
to capture a plurality of votes from tho
who called themselves conservatives.
was the first time Mondale was able
significantly dent Hart's success wi
conservative voters. Whether Monda
can work the same double in New Yo
remains to be seen. But even a novi
can understand that anytime a politici
is vulnerable at both ends of the politic
spectrum he's in trouble.

If the history of the past month is a
guide, the results in Illinois will be lo
forgotten by next week's New York pr
mary. And four contests will have take
place in the interim—Kansas, Virgini
and Montana by the time you read thi
and Connecticut this Tuesday. Connec
icut is yuppie heaven, a place teemi
with the kind of young urban pr
fessionals Hart's turned on elsewher
Hart should take Connecticut, and wit
it he should restore some of the mome
tum he lost in Illinois.

In New York, Hart faces a formidabl
array of popular politicians who suppo

Photograph by William Karel/Sygm

IF YOU OWN AN IBM® OR APPLE® COMPUTER, YOU'VE GOT CONNECTIONS AT CHEMICAL BANK.

Connections you can use to do most of your banking right in your own living room.

Introducing PRONTO,® the home banking system from Chemical.

PRONTO offers money management and banking services 24 hours a day. And does it all with the help of your IBM, Apple, or Atari computer, and your telephone.

With PRONTO, you can check your balance, or check which checks have cleared.

Pay bills to over 400 merchants and services.

Or transfer money from one account to another.

And no matter what kind of business you conduct on PRONTO, it's strictly your business.

Because you'll be the only one with access to your financial information.

For a demonstration, use your connections and call us toll-free at 1-800-782-1100.

Or come into any one of our 260 Chemical Bank locations.

Pronto®

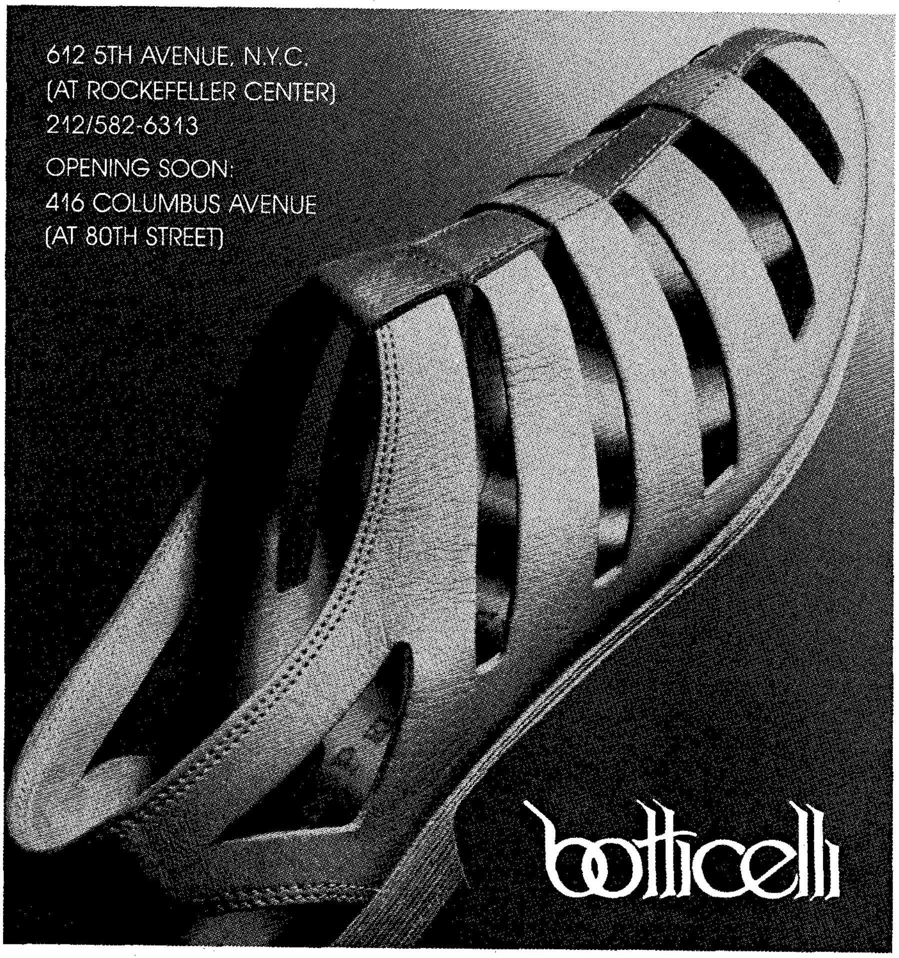
THE HOME BANKING SYSTEM FROM CHEMICAL BANK.

MEMBER FDIC

A U C T I O N C A L E N D A R
A P R I L

TUES 3	Furniture, Paintings and Decorations
THURS 5	American Paintings, Drawings, Watercolors & Sculpture
TUES 10	Furniture, Rugs, Paintings & Decorations -and-Fine Jewels
TUES 17	Chinese & Japanese Works of Art
WED 18	19th & 20th Century European Paintings
TUES 24	Furniture, Paintings & Decorations
WED 25 & THURS 26	Tribal Art & Antiquities
SAT 14	Fine and Rare Wines (In Chicago)

CHRISTIE'S
EAST
219 East 67th Street, New York, NY 10021 212/570-4141



Mondale—including Governor Cuo and Mayor Koch—and a labor coaliti that matches its power with rhetoric. taste of what's in store for Hart came l week when Victor Gotbaum, the head New York's municipal union, decla that Hart is a "schizoid," a "pro-midd class candidate who doesn't give a da about labor."

By striking against Mondale in 19 Hart has in some ways preempted class of younger Democratic politici who passed up this year's contest favor of waiting for 1988. They "their" year, 1988, being overshadow by Hart's drive today, and they don't l it. The joke is that the applause c hears at Hart rallies is the sound of class of '88 smacking their har against their foreheads and wailing " my God."

One of those presumably waiting 1988 is Mario Cuomo, and the gover is going all out to defeat Hart in N York. Cuomo's key political aide, T Russert, a strategic wizard, is the b hind-the-scenes guru for Mondale New York, and David Garth, the me magician who has lain low till now, h taken over Mondale's New Yo advertising campaign. As of last wee Garth wouldn't tip his hand, except mock his well-known aggressiveness saying New Yorkers could expect t "same old low-key stuff" for Monda that he's put together in the past f clients like Ed Koch. Mondale could have a more astute team in New Yo and his advertising campaign will like make up in creativity what it lacks dollars. Hart will probably outspe Mondale on television, but he will ha his hands full nonetheless.

A special danger for Hart is Ne York's Jewish community, which no mally accounts for approximately percent of the statewide Democrati primary electorate. And Hart is going have to work to "get right" with it.

"Hart's record on issues relating Israel is impeccable," says a promine New York Jewish leader. "And he ten to be more thoughtful than knee-jer which is generally a good thing for president. But Jews like a little knee je where Israel is concerned. They kno Hart's got the record, but they want know where his guts are."

For his part, Mondale's record on Je ish issues is also exemplary—but the are some anomalies. "It's kind of a r current theme with Mondale that he sa he argued against some Carter polic privately even though he defended publicly," says another Jewish leade "And we're disturbed especially by h role as a vocal advocate of the Cart administration's sale of F-15 jets t Saudi Arabia in 1978—which Hart vote against. Mondale says he tried to pe suade Carter not to make the deal, bu e swing vote was Muriel Humphrey, nd it's well known that it was Mondale ho twisted her arm to get her to go long with the administration."

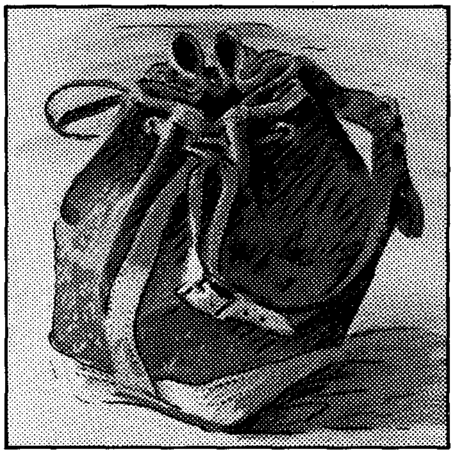
Nevertheless, it's Hart who has the ost explaining to do today. The issue is hether the United States should move s embassy from Tel Aviv to Jerusalem, rael's capital. The Reagan administra- on—as well as its predecessors—has voided this step lest it antagonize the rab world. Mondale favors the move nd says he would direct it if he is ected. So does Hart—but the question whether Hart changed his position nly recently to accommodate election- ear realities. Hart maintains he has al- ays favored the move, but a recent atement indicates otherwise, and some f his own campaign officials have beled his support for the embassy ansfer a "change." "That statement as a mistake," says Hart. "It wasn't leared with me, and it doesn't reflect y position. I *haven't* changed."

It doesn't look that way on paper— ven if Hart *is* correct. And while the ewish community seems pleased with lart's position, the question of "where is guts are" is still very much alive. Vhat's more, the perceived change in lart's view plays right into Mondale's heme that Hart is too "unsure" to be resident. (Hart may have repaired some f the damage last week. In a strong ddress to Jewish leaders, Hart said, mong other things, that he would end rms sales to Jordan until King Hussein ecognized Israel. And he took a swipe t Mondale's own election-year postur- ng on the embassy issue by reminding is audience that the administration of hich Mondale was a part failed to move he embassy when it had the power to do o—even though the 1976 Democratic latform committed it to do just that.)

With the results of the Illinois pri- nary, we learned that there are two emocratic electorates. Mondale ap- eals to more traditional Democrats oncerned with issues like unemploy- nent and social programs. Hart appeals o more affluent voters worried about he budget deficit and the need to estructure America's industrial base. oth sides appear to despise each other. ver a third of those who voted for ondale in Illinois said they would vote or Reagan in November if Hart is the emocratic nominee. And about the ame percentage of Hart voters said *they* vill side with Reagan if Mondale is the emocratic standard-bearer.

There is a way around this problem, of ourse—and it will become clear if Mon- ale can take New York and then, pre- umably, the nomination. It's for Mon- ale to take Hart on the ticket as vice- resident. Hart says he won't do it—but hat's what Lyndon Johnson said before ohn Kennedy asked in 1960. ■

Louis Vuitton in New York.



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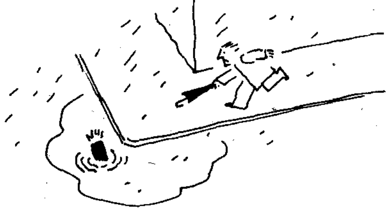
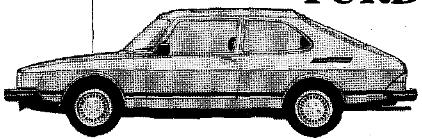


GALLOPING CONSUMPTION

TURBO CHIC



SUDDENLY, THERE DON'T seem to be quite as many BMW's clogging the city's arteries on Friday afternoons. Instead, an odd-looking alternative, the Saab Turbo, seems to be winning the hearts and minds of upwardly mobile young professionals. In fact, in the last two years Saab has almost doubled its sale of the 900-series car (the turbo engine is a crucial extra status notch). What turned these yuppies on to Saab?

"It's a car built in a thoughtful manner," said one investment banker. "The human dynamics have been considered. And it really stands out in a crowd." Ira Resnick, who owns the Motion Picture Arts Gallery, said that he had had Volvos before, "and I wanted to come up a bit in the world, but not up to $30,000—that's what a BMW would have cost me. The Saab drives like a BMW." (The Turbo has a sticker price of $17,000.)

Adam Boxer, a vice-president at Merrill Lynch, claims to have started a trend in the capital-markets group: "I precipitated the many Saab purchases around here. I was going to buy a Subaru station wagon, but my wife was not into signs of suburbia. It has sports-car characteristics but still is a practical machine."

There is one final seal of approval. In the newest James Bond books, by John Gardner, Agent 007 has dumped his cherished Aston Martin for—what else—a Saab Turbo.

ELLEN HOPKINS

BRIEF LIVES

BOBBY BRADLEY'S FUNKY PYRAMID

WHEN ROBERT BRADLEY'S GRANDMOTHER saw the Pyramid Club on television, she wanted to know why there were boys dancing on the bar—in slips. She'd probably have been even more confused by the green tulle dresses and chartreuse fishnet stockings the boys wore in honor of Saint Patrick's Day. But for Bradley, manager of the Pyramid, it was just another Saturday night at 101 Avenue A, the "land" as he said, "of 1,001 haircuts."

At eleven on Saint Patrick's night, Bradley, 26, a sandy blond in Tuffs high-top sneakers, was drinking vodka-and-cranberry-juice, hiding in "the womb," his closet-size downstairs office behind the Pasadena Safari Lounge. The Safari Lounge was recently redone in ersatz giraffe and zebra; a fake life-size ostrich resides in the corner; along one wall Eureka, a real tarantula, shares a converted stereo–TV console with some tropical fish; and across the room what looks like a habitat for brontosauruses is growing.

The Pyramid is small, kitschy, low-rent, like the neighborhood. On Saturday nights, it's packed: Some people come to dance, some to see the performances, and some to see the boys on the bar. Bradley's not entirely happy about the crowd—the club got a lot of publicity a year or so ago, and, he said, "It suffered from excessive popularity." But, with what one ex-employee calls a "sliding" door policy (if the doorman likes your looks, he'll knock down the entrance fee) and programming that includes theme nights, performance art, Shakespeare, political satire, and "The Spider Queen From the Crab Nebula," the club has continued to draw its fair share of locals.

In 1980, Bradley abandoned college in South Carolina for the East Village out of boredom. Since he took over the Pyramid, two years ago, his life has become a pattern of 5 A.M. nights and 2 P.M. mornings. On Saint Patrick's Day, he was a little more tired than usual, probably because he'd gone to an after-hours bar when the Pyramid closed at 4:30 in the morning, and he hadn't managed to leave until noon on Saturday. So, by 2:30 A.M., the night was starting to drag. It hadn't helped that halfway through the evening's second performance one of the club's speakers went flat, or that at 12:30 a passerby had casually mentioned that the glass covering Eureka's home was wobbling. Worst of all was the crowd, which had a high quotient of bridge and tunnel people, who didn't, in Bradley's opinion, adequately appreciate Arena of Sex, the night's last band. "Sometimes," he said, "I'd really like to gas my audience." Instead, he got another vodka-cranberry from the bartender and headed back to the womb. AMY VIRSHUP

PRICES

HERE'S WHAT SOME things cost around New York last week:

☐ A pair of women's Italian leather summer shoes, at Valentina (875 Third Avenue), $39.

☐ Cheeseburger Deluxe at Hickory House (109 East 59th Street), $4.55.

☐ Satin sheets and four pillowcases for king-size bed, Jane Wilner at Henri Bendel (10 West 57th Street), $928.

Photograph by Eli Reed/Magnum. Illustration, top: Guy Billout.

UPPER WEST

HOW TO MOVE DRY GOODS

GRANTED THAT COLUMBUS Avenue might as well be renamed "Avenue of the Perriers." Granted that Amsterdam Avenue is becoming so chic a funeral home there could be called "Death 'n' Stuff." The question for the Upper West Side is: Are there ten souls on ungentrified Broadway interested in preserving one of the last racially and economically mixed neighborhoods in Manhattan?

There are at least three: Morris Krumholtz and his sons, Barry and Philip. For 32 years, Krumholtz has been outfitting West Siders—and cross-towners like the Robert Redfords and the Ralph Laurens—in name-brand pants, shirts, socks, and underwear. In the age of visual merchandising, Morris is the last of his breed: a dry-goods retailer whose idea of décor is stacks and stacks of merchandise. Why are the ancient display counters piled high with children's shirts? "Because you also pay rent on the space between the goods," says Morris. Why 3,000 pairs of jeans? "Because our customers don't ask, 'Do you have?' They say, 'Give me. . . .' "

This week, Morris Bros. is moving from its barn of a store on Broadway and 85th Street, to a larger store, all tile and glass and chrome, just down the block. And the neighborhood has been holding its collective breath—will Morris Bros. change?

SALE
AL
REDUC
AT RE
SALE
PRICE

Barry, Morris, and Phil Krumholtz

Not to worry. The store will still shut its doors on Jewish holy days and Sundays, accept no credit cards, and do no alterations. It will still sew on name tapes overnight and tolerate breast-feeding mothers.

"When we had to move, we talked about having two small stores, but we knew we wanted to stay together," Philip Krumholtz recalls. "Our philosophy is to have everything under one roof."

Morris is such a believer in a big inventory—"If I invited you to my home for dinner, there'd be plenty of food," he says—that when salesmen call, he simply tells them to go on up to his stockroom and write orders for whatever seems to be selling out. Similarly, there's no need for titles. "Phil brings the cartons in, and I open them," Barry says.

"We are," Philip adds, "three great friends who happen to be father and sons." So 66-year-old Morris Krumholtz isn't thinking of retiring. "I go away for three months in the winter. When I'm gone, I never think about the store—but when I'm here, I look forward to coming in every morning and having coffee with my sons."

JESSE KORNBLUTH

LOWER WEST

On the Waterfront

THE RIVER HOTEL, AT THE corner of Christopher and West Streets, was most recently a waterfront flophouse that shared the grimy shelter of the West Side Highway with heavy-duty gay bars like Badlands and the Ramrod. Now that the elevated highway has been dismantled here and the pierside warehouses razed, the afternoon sun and $250,000 condominiums have begun to invade the neighborhood with almost equal regularity. And with them has come the Village's first luxury hotel since the glory days of the Brevoort and the Broadway Central.

By luxury, developer Philip Pilevsky doesn't mean gilded mirrors; he certainly doesn't mean oversize rooms. He means fresh flowers daily, comforters on the built-in platform beds, videocassette recorders on request, and a choice of films from the hotel's video library. If short on space (48 rooms and suites), the River Hotel will be long on service, says consultant Gustavo Falcón, formerly with the Carlyle and the Regency.

Where the hotel is *intime,* the two-tier restaurant that sits atop it, La Grande Corniche, is wide open to the world around it, with walls of windows facing the Hudson and Hoboken. Restaurant owner Lew Katz has whisked Anne Rosenzweig away from Vanessa to be the chef here, and she is promising a different garnish with every dish at dinner, supper, and weekend brunch.

The designer of the restaurant, Geoffrey Hassman, also designed the all-pink Wings. This time he's opted for purple. Purple carpeting, lavender-and-Lurex upholstery on the banquettes, purple metal barstools, and (I'm told) a purple baby-grand piano ("It's more fun when everything is in one color," Katz assures me).

Downstairs, where the traffic on West Street whizzes by, the hotel is twelve minutes by cab from the courts and Wall Street, and light-years away from the bustle of midtown.

NANCY MCKEON

hotographs: top, Frank Fournier/Contact; bottom, Peter Mauss/ESTO.

JUNIOR LEAGUE

RECESS

PEGGY BLAKE, WHO IS TEN and lives downstairs from me, came over the other afternoon to fill me in on the latest fads at her school. Peggy is a poised, dauntless, and, as she might say herself, highly verbal child.

"During recess, we trade erasers," she said, assuring me that this pastime was more fun than it sounded. "You can buy them in the shape of a cookie, an ice-cream cone, and other things. There's one that costs $1.50 that's in the shape of a tetanus shot." Really?

"Well, it doesn't have the needle," she explained, "just the tetna part," meaning, it turned out, the syringe.

Music is a big part of school life. Every morning on the bus, the driver tunes in 92-KTU or Z-100, and all the kids sing along. The Eurythmics' "Sweet Dreams" is a favorite, as is Culture Club's "Karma Chameleon." Peggy's personal favorite recording artist is John Cougar Mellencamp, who sang 1982's "Jack and Diane." "My mom told me about him," said Peggy, who thinks he is beautiful and has posters of him in her room. Her least favorite is Kim Carnes.

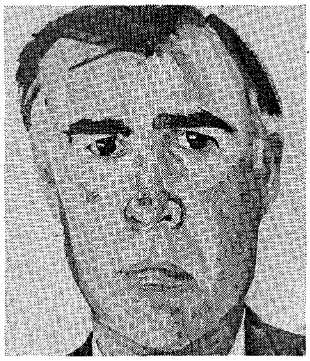
"MTV is bigger than computer games this year," said Peggy. "But in the morning, it's really bad. The hardest rock they play is "Say Say Say." She crinkled her nose in distaste.

JENNIFER ALLEN

L.A. TELEX

BRUSHING OFF JERRY BROWN

THERE HAS BEEN LITTLE TO laugh about in California politics since former governor Jerry Brown left office, almost sixteen months ago. So it was with great glee that everyone in Sacramento greeted the arrival, last week, of what local reporters dubbed "Jerry Brown's official offbeat portrait."



The portrait (detail above), which was supposed to be hung next to the portraits of other former governors, on the first floor of the newly restored capitol, is a striking oil painting by California's best-known contemporary portraitist, Don Bachardy, whom Brown commissioned to do the work.

When the portrait arrived in Sacramento, legislators took one look at the broad brushstrokes and bright orange and red skin tones and decided that it looked as if it had been painted with "spilled ketchup and soy sauce." After an eight-minute debate, the legislature's Joint Rules Committee voted, without dissent, to hang the portrait on a third-floor stairwell, far from the rest of the governors' portraits.

During the debate, Democratic Assemblyman Lou Papan, of San Francisco, announced that, although he was relegating the portrait to a third-floor stairwell, he thought Bachardy had done an excellent job capturing Brown's falconlike glare. "I think it's very well done," said Papan, who like everyone else in the legislature had endured years of criticism from Brown. "It catches a lot of the expressions we all remember."

"Yeah," a fellow Democrat from Bakersfield replied. "Like the warmth in his eyes."

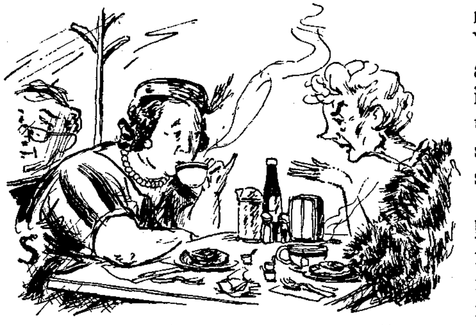
JEANIE KASINDORF

OVERHEARD

The Film Critics Society

IN A WEST SIDE COFFEE SHOP the other night, two sixtyish women huddled conspiratorially over Danishes and tea, looking like Mafia hit men deciding how to dispose of a body.

"I must tell you, I did not care for it at all," said a white-haired woman who wore an old mink.



"That little *pisher!*" said her stout friend.

"I did not care for his new film," said the white-haired woman. "That *Broadway Danny Rose*. I mean, it was about our era, when we were actresses. The lead character is an agent like Lenny Abramowitz."

"Lenny Abramowitz who was under four feet tall?" The stout woman crumpled a lipstick-stained napkin. "Like a half a person. I remember he booked us in a chorus line up in the Catskills on a bill with Gloria Parker, who played the musical glasses. You looked at the audience and said it was the first time you'd ever seen corpses smoke."

The white-haired woman frowned. "I did not like the movie. I felt it was still too much with his problems."

"What? Again with the therapy shtick?" asked her stout friend, biting into a Danish. "We saw him doing that in the clubs more than twenty years ago."

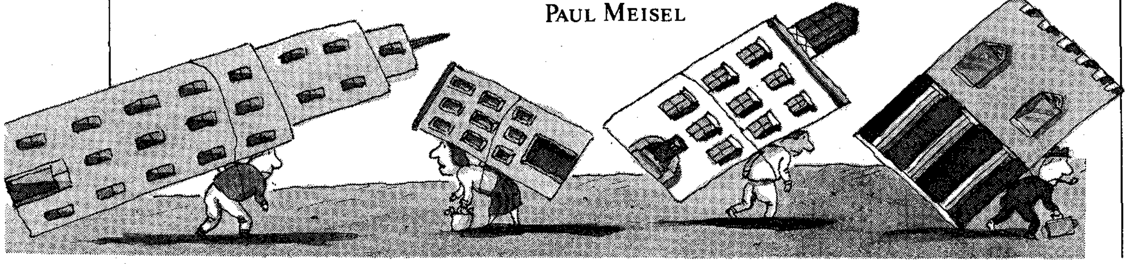
"Right, and I have my own therapist now, so I need to spend five dollars to hear his problems in a movie?" the white-haired woman said.

The stout woman tapped her teacup with her spoon. "So I shouldn't waste my time seeing the movie?"

"Well, you know, life is short," her white-haired friend answered, staring at herself in a mirror. "And I'm not too thrilled about that either." PETER BLAUNER

PEN & PENCIL

PAUL MEISEL

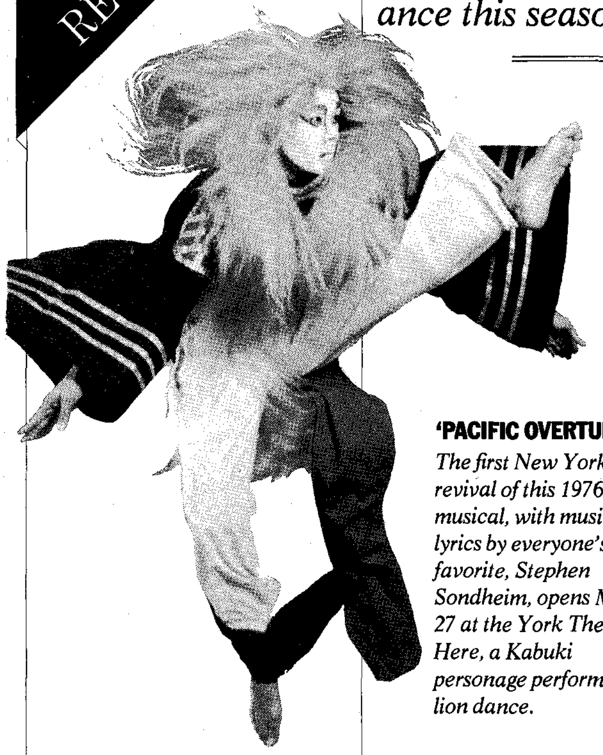


Photograph, top: Marsha Traeger/Los Angeles *Times*. Illustration by Steve Salerno.

RUTH RECOMMENDS

BY RUTH GILBERT

Burl Ives, esteemed balladeer of past and present and, we hope, future generations, makes his only New York appearance this season at Carnegie Hall April 1.

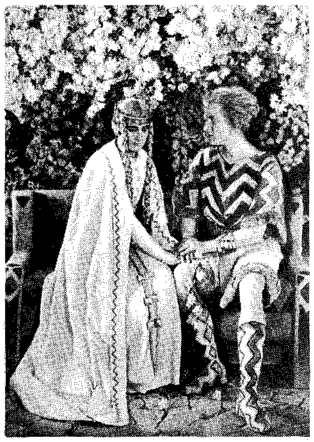


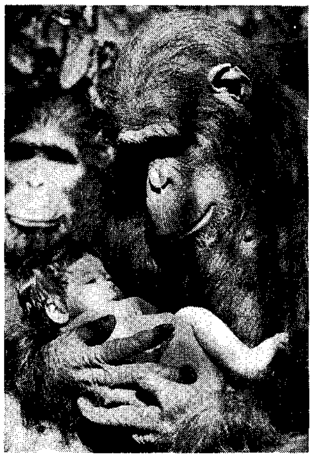
'PACIFIC OVERTURES'

The first New York revival of this 1976 musical, with music and lyrics by everyone's favorite, Stephen Sondheim, opens March 27 at the York Theatre. Here, a Kabuki personage performs the lion dance.

'THE SILENT CINEMA OF FRITZ LANG'

Margarete Schön and Paul Richter star in Die Nibelungen, *the two-part epic, based on Wagner's operas, that kicks off the Thalia's five-week Monday series starting April 2.*





'GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES'

Orphaned in Africa and raised by apes, Tarzan returns to Scotland to assume his rightful heritage (and be played by Christopher Lambert). The film opens March 30 throughout the metropolitan area. Edgar Rice Burroughs, we salute you again!

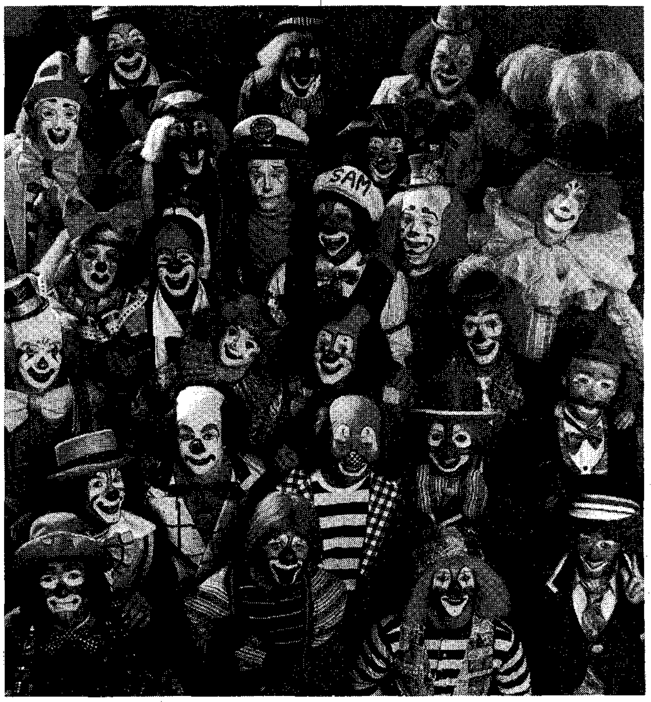
'THE ACTORS' DELICATESSEN'

Marilyn Sokol and David Garfield play two vaudevillians whose shtick involves a henpecked scholar and his shrewish wife in this comedy, now at the Provincetown Playhouse.

THE GREATEST SHOW ON EARTH

RINGLING BROS. AND BARNUM & BAILEY CIRCUS

Send in the clowns! Sam and a few friends prepare to march in the grand parade that opens the run at Madison Square Garden April 3. The Greatest Show on Earth is celebrating its one-hundredth anniversary—it would be a shame to miss out on the fun.



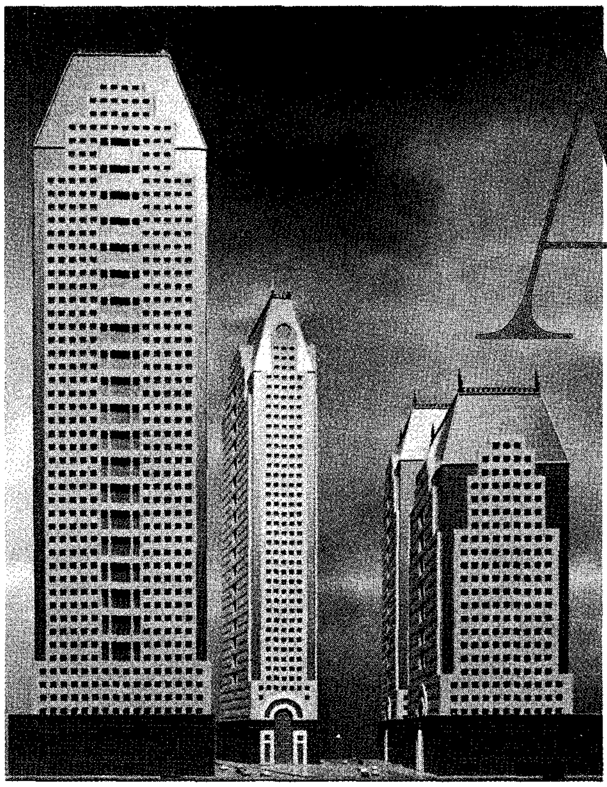
Photographs, top left and bottom left: Carol Rosegg.

BRAVE NEW TIMES SQUARE

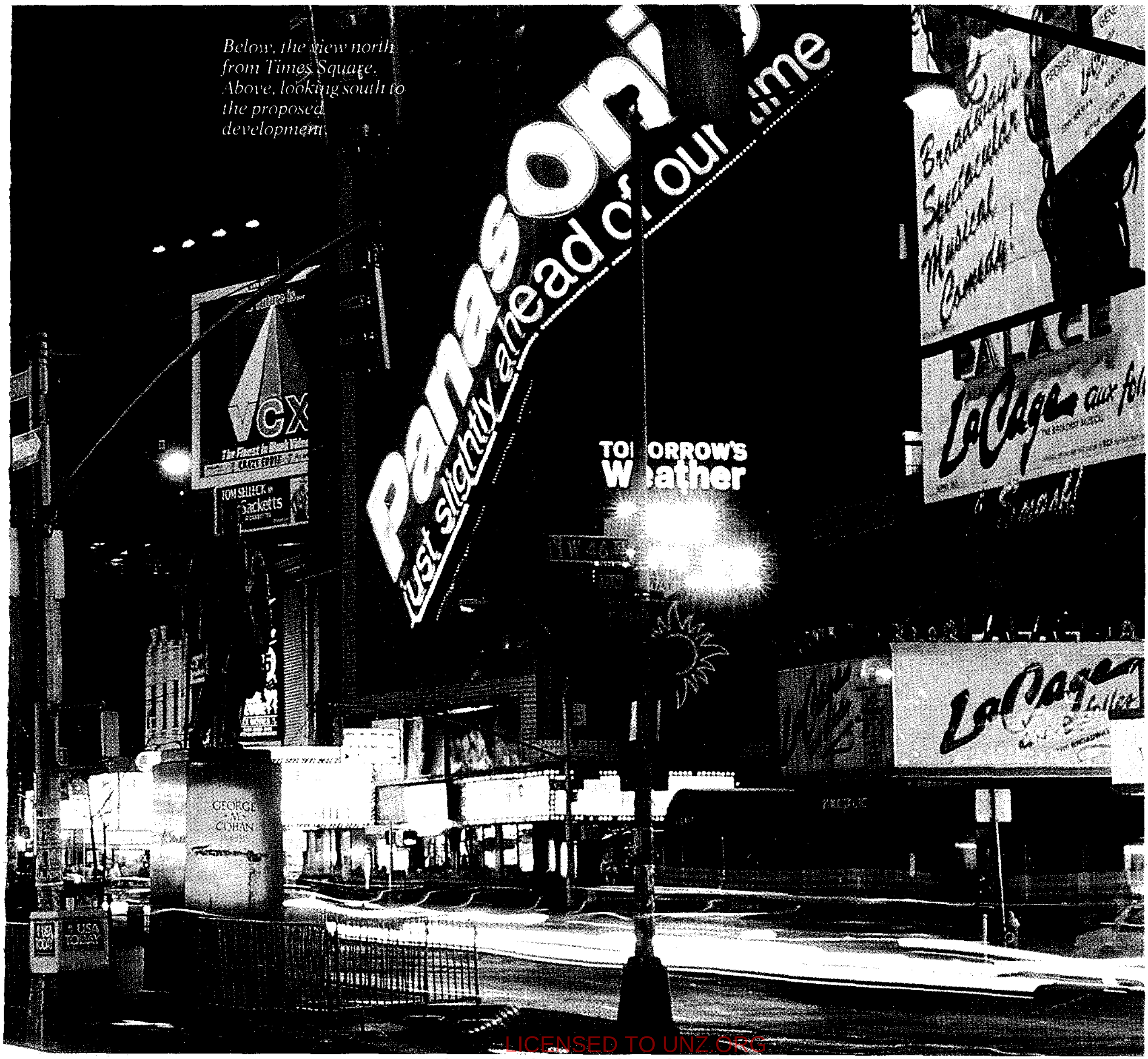
BY CARTER WISEMAN

Coca-Cola
ARTKRAFT-STRAUSS
COME AND MEET THOSE DANCING FEET
42ND STREET
tkts
CIRCUS
INFORMATION

NEW YORK

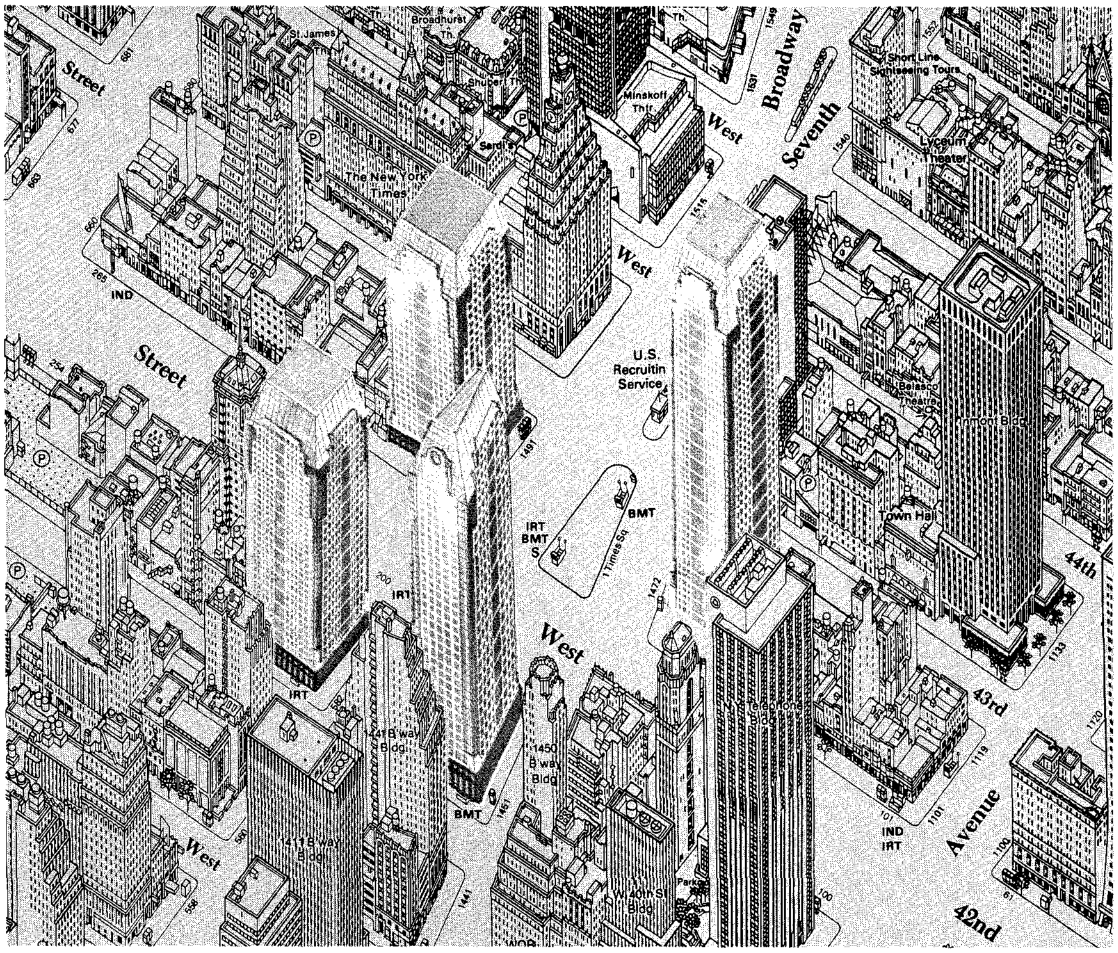


America's most famous public place faces radical change. Is a new Rockefeller Center in the works—or a sellout to private interests?


Panasonic
just slightly ahead of our time
TOMORROW'S
Weather
Broadway's Spectacular Musical Comedy!
PALACE
La Cage aux folles
La Cage aux folles
VCX
The Finest in Blank Video
TOM SELLECK in
The Sacketts
W 46 St
GEORGE M. COHAN
USA TODAY
USA TODAY

Below, the view north from Times Square. Above, looking south to the proposed development.

Photographs: top, Nathaniel Lieberman; bottom, Langdon Clay.



The first phase of the package for the Times Square area includes four new office towers at the 42nd Street intersection of Broadway and Seventh Avenue. Designed by Philip Johnson and John Burgee, they would range in height from 29 to 56 stories.

THE POLISHED GRANITE OF THE NEW BUILDINGS gleams in the late-afternoon light, and the great stone arches soar above the traffic, pointing upward 30 stories and more to glass roofs with spiky iron crests. Below, on the freshly swept sidewalk, streams of bankers, lawyers, and advertising executives thread their way through legions of secretaries and computer operators. Many are on their way to the theaters down the block, others to the new restaurant in the park for a bite and a stroll beside the shimmering ornamental pools before heading on to Grand Central for the train home.

It's a well-scrubbed urban vision, and if it doesn't remind you of Times Square as you know it, there's a reason. Exasperated by the grime and crime that have dominated Manhattan's most storied cross street for decades, planners are now at work on the most comprehensive and far-reaching effort in the city's history to redevelop a single neighborhood. The idea is not merely to rebuild its physical fabric but also to redefine its social identity, by making a massive transfer of "upscale" uses into thirteen battered acres where many New Yorkers now fear to tread. And it is to be done in a single, decisive stroke delivered by a rare alliance of city and state power.

If the city has its way, the dope dealers and winos who for so long have laid claim to Bryant Park will be swept from the scene by private security guards patrolling in the glow of a crystalline "grand café" set against the back of the New York Public Library. In a separate and vastly more ambitious undertaking, the Times Square subway station will be rebuilt at a cost of up to $70 million, and above it will rise a quartet of skyscrapers containing 170,000 square feet of shops and nearly 4 million square feet of office space. Farther on, the movie houses that now thrive on porn and "action" fare will be remade into centers of dance and theater. And the southeast corner of Eighth Avenue and 42nd Street will hum with traders closing deals in a new 2.4-million-square-foot wholesale mart before retiring to the 550-room hotel across the street. According to city spokesmen, an area that now generates a mere $5 million a year in taxes will, by the turn of the century, have produced a total of $860 million. In the process, they predict, the $1.6-billion package will "eliminate blight on 42nd Street between Broadway and Eighth Avenue . . . [and] revitalize this vital crossroad and integrate it into the theatrical, cultural and commercial life of the City."

And so it may. But to a growing number of people close to both the 42nd Street and the Bryant Park projects, the means chosen to achieve these eminently worthy ends threaten to overwhelm them. Indeed, after years of study and hundreds of thousands of dollars that have produced well-tested recommendations for bringing private money to the city's aid in this key area of midtown, many of those recommendations are being set aside or watered down to the point where the public is becoming the servant of private development. The plan for the Times Square area has caused the greatest concern, and for good reason. It is being given shape by a small group of men free from many of the normal processes of public review, and it's being done very quickly. If Times Square is rebuilt as planned, it will change forever both the look and the feel of the most famous place in America. And the transformation will take place at a moment when the city, having survived fiscal disaster, is strong enough to insist on much better for its money.

WHETHER THE SOLUTIONS ARE PUBLIC, PRIVATE, or some combination of both, the problems of West 42nd Street are daunting. In 1978, more than twice as many street crimes were reported on the block between Seventh and Eighth Avenues than on any other block in New York. Since then, the numbers have risen, despite the presence of more police than in any other comparable part of town. But there is more to this mess than the numbers suggest. The

Map: (Anderson, 1980) published by the Manhattan Map Company © 1984. Painted addition by Bill Wilkinson.

“A GOAL WAS TO SAVE THE AREA'S ‘UNIQUE CHARACTER.’”

sheer concentration of peep shows, pornographic movies, and shops selling daggers, studded leather, and every form of sexual paraphernalia renders a visitor on any other brand of business an outcast. According to Herbert Sturz, the chairman of the City Planning Commission, 42nd between Seventh and Eighth is “the one street where the city has lost control.”

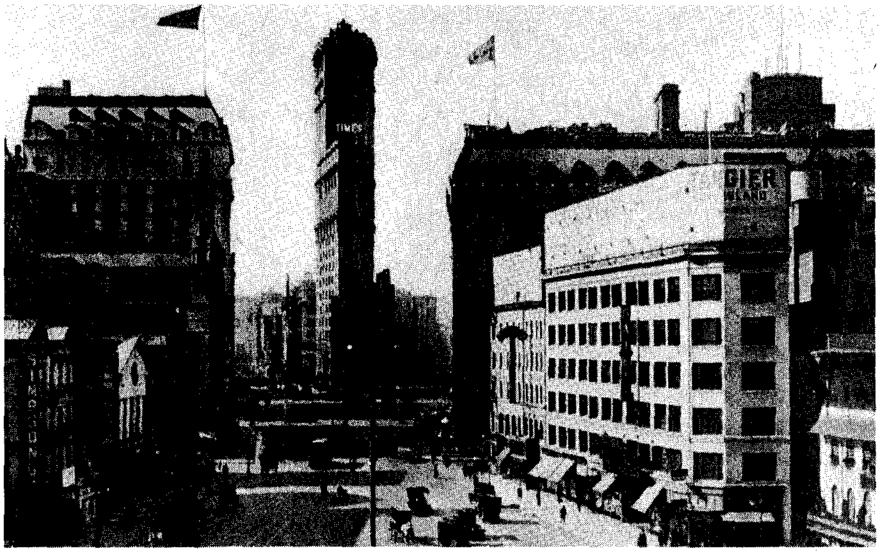
It's not for lack of trying to hold on. Since the Depression, when the decline of the street began and building came to a halt, numerous plans have been made to bring back the great days of John Barrymore and W. C. Fields. There have been some significant successes, most notably Manhattan Plaza, the subsidized high-rise housing for artists, and the work of the 42nd Street Development Corporation, which has converted several tenements into Off-Off Broadway theaters. The old McGraw-Hill Building, which was nearly vacant for years, is now fully rented. But these improvements are all west of Eighth Avenue. The hard core has remained incorrigible. The last major attack on it, a plan called “The City at 42nd Street,” which was to include several new buildings as well as an enormous exhibition and cultural center, died in 1980.

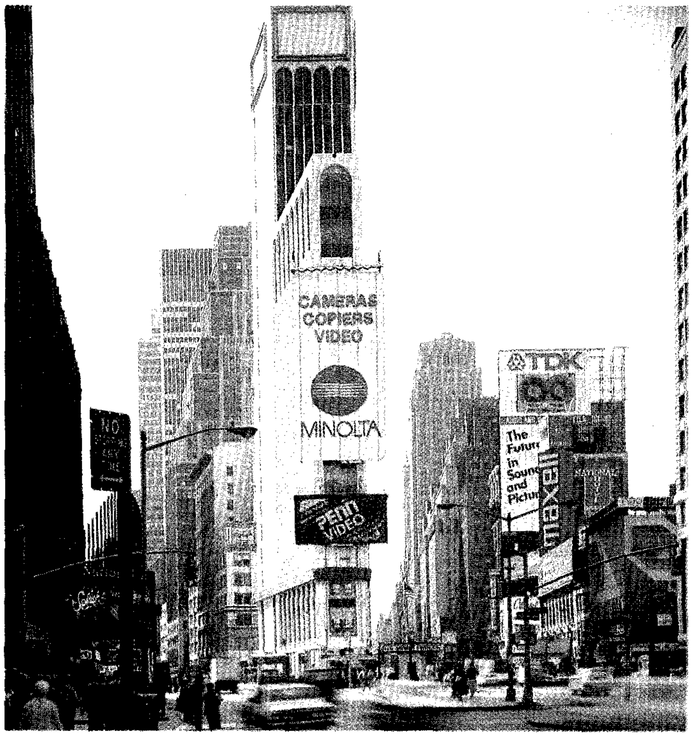
Determined to try again, the city and the state have joined forces in a truly gargantuan effort. The plan is designed to exploit the zoning changes passed three years ago to shift development from the overbuilt East Side. At the same time, it is intended to provide links to the theater district, to the north; the convention center now under construction, to the west; and the garment center, to the south. To pull it all together, Sturz says, officials felt that “a major happening” was required.

The job was given to a city-state team led by the state's Urban Development Corporation, an agency with awesome powers to condemn private property, override the zoning law, and dispense with standard land-use-review procedures. Starting in 1980, U.D.C., then headed by Richard Kahan, assembled a top-rank group of consultants and planners to figure out what was possible and how it could be accomplished. The result was a complicated strategy based on massive incentives for developers willing to move into one of the city's certified worst neighborhoods. The most important of the incentives involved putting together building sites in advance, and allowing some buildings to be as much as twice as big as they might otherwise be. What's more, major tax breaks were promised. In return, the developers were to commit millions to the upgrading of the crime-ridden subway stations and to the purchase and renovation of nine theaters that had slipped from high drama to the lowest porn.

U.D.C. insisted, however, that development would not destroy 42nd Street's identity as the hub of the city's entertainment industry, or its international image as “the crossroads of the world.” An extraordinary set of “design guidelines” was commissioned from the respected architecture and planning firm of Cooper, Eckstut Associates. (It had done a similar job for Battery Park City.) This document cost $370,000, and announced in the first paragraph U.D.C.'s intention “to ensure that each development proposal incorporates the best qualities of New York's commercial districts and preserves the unique character of the Times Square area.” The second paragraph reminded potential developers that “these requirements are not discretionary, and proposals must conform to them to be considered.” While not legally binding, the guidelines were not meant to be mere suggestions.

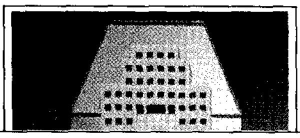
Design details might appear relatively insignificant in a project of this scope, but in this case the scope makes them





Above, Times Square looking south in 1911, and, left, the same view today. The proposed new buildings would rise behind and to both sides of the old Times Tower, which may be replaced, or eliminated entirely.

Photographs: top, *King's Views of New York*; bottom, Langdon Clay.



“‘THIS IS MORE THAN TWO-CENTS PLAIN,’ SAID KOCH.”

more than normally critical. They determine the face the buildings put to the street. And this street is not a blank site but a space with an established identity—and not all of it bad.

Times Square and 42nd Street have traditionally been nighttime places. The streams of headlights converging on the “bow tie” intersection of Broadway and Seventh Avenue long ago became a signature scene for *Million Dollar Movie*. The man blowing smoke rings to boost Camel cigarettes is gone, but the extravaganza of bright lights has only improved since the Japanese got into high technology. The wild reds and greens announcing the wares of Sony, Minolta, and Fuji have brought the light show up to date with, if anything, added pizzazz. Many mourn the loss of the lighted headlines circling the old Times Tower, but the stadium sign blinking out Henny Youngman one-liners and ads for *Nine* isn't a bad substitute. At least it has had no measurable effect on the approving gaze of George M. Cohan, whose statue endures above a pedestal at 46th Street, inscribed with the titles that made him—and Times Square—synonymous with entertainment: “Over There,” “You're a Grand Old Flag,” and “Give My Regards to Broadway.”

The visual mix at this intersection is dazzling, but the mix of people is even more so. In the space of a few minutes one evening recently, a pair of break dancers set to spinning on the traffic island just north of the Times Tower. A bearded classical guitarist, who had already staked out the west side of the island, looked peeved at the competition, but the Vivaldi continued. An Austrian couple in matching green loden coats paused to mutter in Viennese accents about the strange ways of these Americans. They were followed by three Hasidic Jews in full furs, who were followed by two teenage boys who pressed past them to the armed-forces recruiting kiosk down the way, eyeing the posters (“the few, the proud”) with obvious envy. The boys brushed by a man who suspiciously patted his wallet in their wake. Finding it secure, he smiled to himself and headed north past the statue of Father Duffy (“Chaplain, Old 69th New York”) to join the line at TKTS.

How to keep the social and visual sizzle in the presence of office buildings that are to rise 29, 37, 49, and 56 stories? U.D.C. was convinced that it could be done. According to the agency's guidelines, the sense of vitality at the street level was to be enhanced by large areas of glass that would allow pedestrians to peer into the shops and restaurants on the lower floors. Higher up, broad strips of the buildings' façades were to be reserved for large-scale lighted signs to carry on the neon tradition. Variations in colors, materials, and finishes were mandated to avoid a “monolithic” effect. And the shafts of the towers were to “step back” in order to reduce their bulk visually and allow a maximum of light and air to reach the street.

Cooper, Eckstut's guidelines struck some planners as excessively detailed (they got down to such specifics as the height of the stair risers in the renovated subway entrances). But they were critiqued for months by local community planning boards and a number of civic and professional design groups, including the Municipal Art Society and the New York Chapter of the American Institute of Architects, and the response was overwhelmingly positive. Furthermore, they were tested by U.D.C. consultants to make sure that they were buildable—and that they would sell. Recalls Richard Kahan, the former U.D.C. president, “The process was public, and it was fair.”

The New York *Times*, which had opposed earlier plans for the area, including “The City at 42nd Street,” found the new project admirable. Acknowledging its vested interest in both the name of the neighborhood and its prosperity, the paper editorialized, on June 23, 1981, “The plan's guidelines are excellent and demonstrate the value of public leadership in development. . . . The time for renewal in Times Square may be right at long last.” William Stern, who took over as head of U.D.C. when Richard Kahan resigned, in 1982, promptly eliminated the agency's design department but pledged publicly to defend the guidelines against any attempt by developers to alter them.

Of the 26 developers who bid on various parts of the project, U.D.C. conditionally selected Park Tower Realty for the office towers. Its president, George Klein, having commissioned a Maiden Lane office building from Philip Johnson—of A.T.&T. fame—tapped him to be master planner for the office parcel and his partner, John Burgee, as the architect. “It was a miracle,” recalls Frederic Papert, the moving force behind the renovation of the theaters at the west end of 42nd Street and a veteran of many attempts to clean up the rest of the area. “Klein should be rocked in our arms.” Meanwhile, the differences over the relative roles of the city and the state in the development of the wholesale mart, on Eighth Avenue, were finally resolved, and all appeared ready to roll.

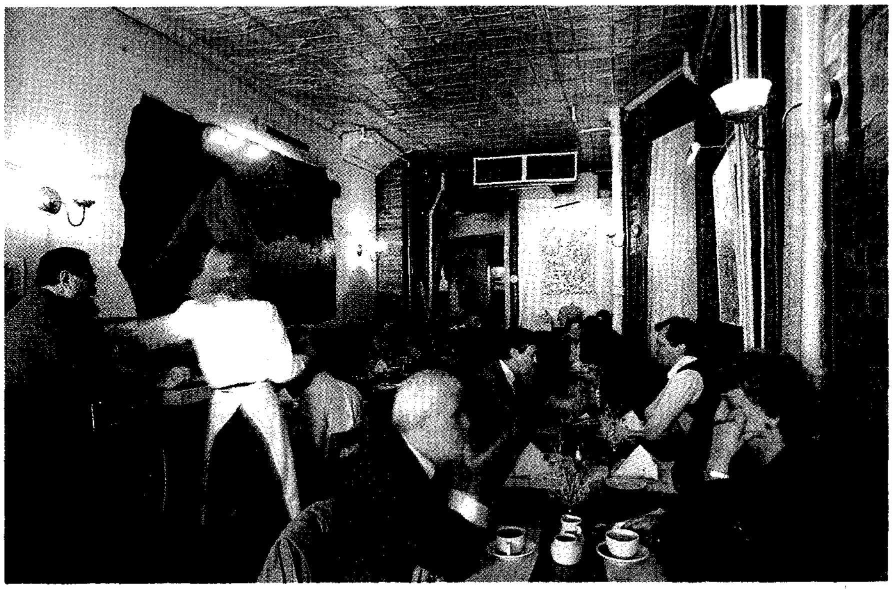
Just how ready became clear last December 20, when a conference was called to unveil the models of the office phase of the project. Coincidentally, the gathering was held in an auditorium of the New York Telephone Building, high above Bryant Park. As the soothing strains of Pachelbel's “Canon” wafted from the public-address system, Matilda Cuomo stepped forward to remind the audience of the days when 42nd Street was a place where her family could take her on weekends without fear. Architect John Burgee declared that “when you think of New York, you think of Times Square.” William Stern praised the project. Herbert Sturz praised the project. Mayor Koch said, “What we have here today is more than two-cents plain, and it will be done. This is a ‘yes, yes’ project.”

BUT WHAT STOOD BESIDE THEM WAS A MODEL OF a plan altogether different in spirit from the plan of two years before. Where the original drawings had provided for open and accessible glass façades, there were columns of shiny red granite. Where there had been nips and tucks and a variety of shapes embellished with bright signs, there were four virtually identical towers lighted by formal lanterns and floodlights and varying only in their height and girth. And where there had been walls stepping back to slender tops, there were sheer cliffs pierced on the street by oversize A.T.&T.-like arches and slanting back in a vaguely mansard manner to rows of self-consciously “historical” iron trim. At least as surprising, the Times Tower, now known as One Times Square Plaza, had simply vanished, moving Times Square a full block south.

When somebody asked the mayor why the design seemed to ignore some of the key provisions of the original guidelines, Koch snapped, “I, for one, have never felt it necessary to explain why we improve something.”

For many of the people who had been following the 42nd Street project from the beginning, the mayor's assurance wasn't enough. George Deren, a spokesman for the owner of the Times Tower—T.S.N.Y. Realty—declared that the project

FUJI FILM
COLOR FILM
CAMERAS
AUDIO VIDEO CASSETTES
Steak & Brew Burger



G&A BOOKS INC
251
MANPOWER MAGAZINES
• PLAY GUY
• BLUE BOY
• DRUMER
• MANDATE
• IN TOUCH
• GAYELLOW PAGES
HUSTLER
SWANK
HIGH SOCIETY
PENT HOUSE
PLAYBOY
WE BUY Back Dated MAGS
OPEN

The Times Square area is a supermarket for sex and sleaze, but the bright lights carry on its reputation as "the crossroads of the world." Small-scale improvements, such as the La Rousse restaurant, have already reclaimed much of the western end of 42nd Street.

"smells like a fish stand. We're not going to roll over. This building means too much to us and to the city." George Lewis, executive director of the New York Chapter of the American Institute of Architects, while conceding that the building in its present form is no work of architectural art, said its loss would fundamentally change the area. "The space of Times Square would just drain out," he said.

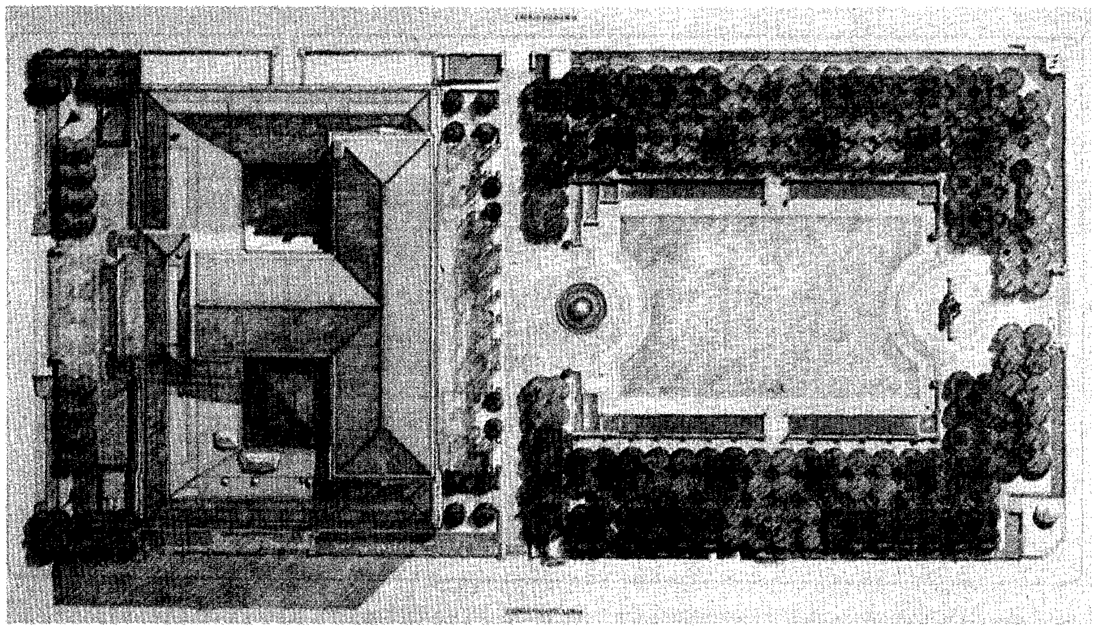
The president of the A.I.A. chapter, Theodore Liebman, was less concerned about the loss of the tower than about the changes in the design guidelines governing the new buildings. "Apples were okayed," he said after a subsequent presentation of the plan. "But we're being asked to review oranges." (Just last week, owners of the major Times Square display advertising announced plans to black out the entire area in protest against the austerity of the proposed towers.)

Backers of the project were quick to defend it. Planning Commission chairman Sturz pointed out that the guidelines were advisory and "did not mean you can't use genius." The architects, Burgee and Johnson, noted that while there originally had been 56 points of difference between the guidelines and their design the total had been reduced to 3—setbacks, signs, and materials. But those three were from the start the ones with the greatest impact on the street.

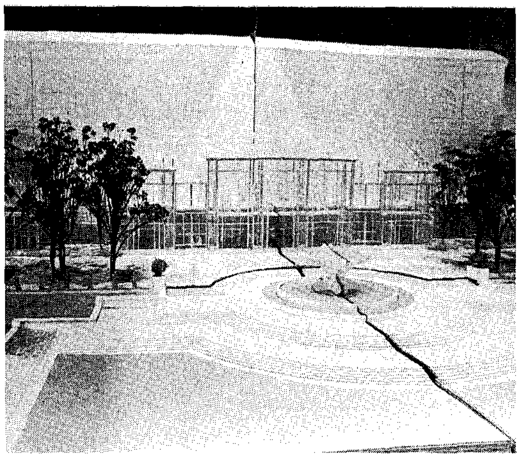
The reaction clearly disturbed George Klein. The well-tailored, soft-spoken developer has built buildings designed by such prominent names as Skidmore, Owings & Merrill, I. M. Pei, and Edward Larrabee Barnes, and he likes to be known as architecturally enlightened. In a tastefully beige Park Avenue office cluttered with models of present and future projects, Klein explained in measured tones the other day that a final decision on the fate of the Times Tower had not yet been made, and that the firm of Venturi, Rauch and Scott Brown (one of architecture's most innovative) was studying alternatives to the present building. (The Municipal Art Society, with the National Endowment for the Arts, is meanwhile sponsoring a competition for ideas on the future of the site.)

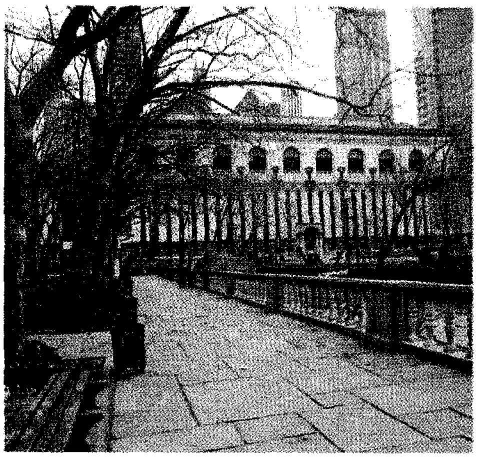
Klein also said that the fundamental reason for altering the guidelines lay in the market for the 42nd Street office space. Among the target tenants for the buildings, he said, were banks, law firms, and advertising agencies, operations that need unusually large floor space—30,000 square feet "minimum"—for their back-office staff and computer equipment and that tend not to favor neon signs blinking outside. Although a report Klein commissioned from Landauer Associates, a leading real-estate analyst, argued that current market pressures would almost inevitably drive such firms to the 42nd Street area in the near future (especially with the tax

Photographs by Langdon Clay.



The new plan for Bryant Park would add a 1,000-seat restaurant to the back of the public library and reinforce the Beaux-Arts symmetry of the present layout with ornamental "canals." Below, Bryant Park before it was redesigned under Robert Moses in the 1930s.





advantages that will make his space available at approximately $7 a square foot below comparable buildings elsewhere), Klein insisted—and U.D.C. apparently agreed—that the varied shapes called for in the guidelines were economically impractical. "Cooper, Eckstut never studied in depth the economic impact of the guidelines," Klein said. Not true, responds Alexander Cooper, a partner in the firm. "All the buildings as advertised worked perfectly well."

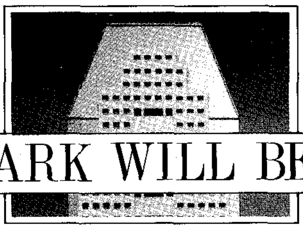
THIS IS THE KIND OF ARGUMENT THAT CAN GO back and forth indefinitely depending on how one runs the numbers on such a speculative project. Far more basic than floor sizes and where elevators and utility lines go, however, is the matter of image. And the image of the project as it now stands has almost nothing to do with the one of varied forms and vital street life originally insisted upon by the framers of the proposal. A project that began with Times Square at its heart is now being modeled on something else entirely. In public presentations and private interviews, George Klein, Philip Johnson, and John Burgee refer instead with almost obsessional regularity to the spotless, privately policed, and completely self-contained Rockefeller Center.

Michael Hattersley, a U.D.C. spokesman, insists that the Rockefeller Center idea didn't originate with his agency. But it has been allowed to take hold with a vengeance. "A total feeling has to be engendered," says Klein. "What Rockefeller Center did for New York in the 1930s, this has the potential for doing in the 1980s and '90s. You cannot build these buildings one at a time, because you cannot displace the *garbage* that way." The architects agree. Discussing the issue in his immaculate offices, on the thirty-seventh floor of the Seagram Building (for which he designed the interiors), the 77-year-old Philip Johnson showed an almost childlike enthusiasm for the Rockefeller Center idea. Ever elegant in subtly striped dark suit and Le Corbusier black-framed glasses, Johnson declared, "We wanted it to look like a center. It's no accident." Added Burgee, smiling beneath a medium-size Stella and gesturing out over the city below, "When you're building a Rockefeller Center, you have to have a unity. We're giving Times Square an identity it doesn't have now." Closer to the ground, Barbara Handman, a member of Community Board 5, which includes the Times Square area, insists the result looks "like Albert Speer's tribute to the Third Reich."

That's strong language. But then, in analyzing Nazi architecture in his 1980 book, *The Shock of the New,* author and *Time* art critic Robert Hughes wrote, "Speer knew that authority demanded an architecture of absolute regularity.... Its purpose was to promote unity, not to articulate feeling." The technique was to pursue "centrality against dispersion; a ponderous, crushing symmetry against the play of irregular units." In New York City, the architecture of authority tends to be corporate rather than political, but the impact, as Burgee and Johnson's superficially playful but basically imperious Madison Avenue headquarters for A.T.&T. makes plain, is no less intimidating. Presented with an opportunity to control the most famous crossroads in the nation, can a developer working with such architects be expected to insist on anything less than one-upping the Rockefellers? Perhaps not. But that's why U.D.C. wrote guidelines in the first place.

Design ideals aside, will the project as planned succeed? In mid-February, U.D.C. released an 880-page Draft Envi-

Photographs: bottom left, William E. Sauro/New York *Times;* bottom center, Langdon Clay; bottom right, Bettmann Archive.



"CRITICS FEAR THE PARK WILL BE A PRIVATE GARDEN."

ronmental Impact Statement on the subject. Done over three years at a cost of $1.5 million, the report notes that the new development is likely to produce some increases in air pollution and transit congestion. It also suggests that while the impacted criminality of West 42nd Street will be broken up, and probably won't reemerge in the same form, some of it may settle nearby—as near as the north end of Times Square. It also points out that many of the small operations now doing legitimate business in the area—theatrical agents, costume designers, and other groups fundamental to the entertainment industry—are likely to have neither the need nor the rent for 30,000-square-foot floors. In other words, the super-gentrification intended to flush out the "garbage" is likely to take much of the existing good along with it.

Overall, however, the report predicts that the cleanup will be worth the losses. Yet for all the apparent exhaustiveness of the document, its authors had remarkably little to go on. Indeed, while the office-tower portion of the 42nd Street project is now farther along than many had expected, the remaining two-thirds is still in very rough form. Developers for the wholesale mart and the Eighth Avenue hotel have presented proposals, but no architectural plans have been made available for either. Two of the nine theaters that are to be renovated have been spoken for (by the Nederlander Organization). The remaining seven are, according to the City Planning Commission, "under discussion."

Nevertheless, the entire project is moving forward at speed. Following a public hearing at Town Hall this week, there will be 30 days for comment, after which a Final Environmental Impact Statement will be issued, probably in late May. That will be followed by a fifteen-day comment period, at the end of which the project will go to the U.D.C. board and then to the Board of Estimate, which, after an additional public hearing, will have the final say. Judging from the official enthusiasm expressed at the unveiling of the project, last December, the decision is not in much doubt.

But suppose something goes wrong after the go-ahead is given? For instance, many of Broadway's legitimate theaters are already dark much of the year. Can the audience sustain nine more? If the renovated theaters fail, and the office buildings succeed, the theater sites will begin to look very attractive for development. And since major changes will have already been made in the project to accommodate a developer's estimate of the office market, what guarantees are there that others will not follow? U.D.C., it should be remembered, makes its own rules. The public is stuck with trusting an agency that is to a large degree above the law.

IF WHAT HAS HAPPENED TO THE U.D.C. PLAN SINCE IT was conceived has very little to do with the original goal of encouraging the vitality of the Times Square area, it has a great deal to do with what has happened to the plans for Bryant Park. Except for warm and sunny days, when it is a welcome refuge from the surrounding city, Bryant Park is one of the most hostile pieces of open space in New York City. Raised above street level and enclosed by a wall topped by an iron fence, the park has an oasis atmosphere that becomes one of isolation when the crowds disperse. There are only six entrances, all but one of which are narrow enough to permit a single person to menace the traffic in and out. For those who venture in, the rigid layout of hedges and balustrades along the walks creates a maze with no clear means of escape.

And escape is all too important in this park. The hissing offers of "Smoke, smoke" from the ubiquitous drug dealers are the least of it. Derelicts have transformed the rear wall of the library into a massive public urinal. The fear of crime in Bryant Park is pervasive. The Parks Council, a private civic group, has in recent years made some progress against that fear by bringing in bookstalls, a flower stand, a seasonal café, and assorted performers. Nevertheless, the police make an average of 60 arrests a month in the park—far fewer than they could.

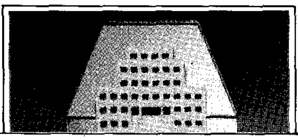
The decision to give Bryant Park just one more try originated with its next-door neighbor, the public library. According to Vartan Gregorian, the ebullient bearded scholar who took over as head of the institution three years ago, the park was threatening the library, serving as a sanctuary for drug dealers and panhandlers who accosted library users and guests. "My position was very simple," Gregorian said, seated in a book-lined office heavy with the air of learning. "Something permanent had to be done to make Bryant Park safe, clean, and open. Somebody had to safeguard our backyard."

IT WAS A PROBLEM EXPERTS HAD BEEN WORKING ON ever since the park's original free-form plan was redesigned on more formal lines under Robert Moses. In 1979, William H. Whyte, one of the country's leading analysts of urban open spaces, produced a report concluding that the dope dealers "are not the cause of the problem. The basic problem is underuse. Access is the nub of the matter. Psychologically, as well as physically, Bryant Park is a hidden place." Whyte's main recommendation was a series of structural changes "to open up access," and to be followed by better maintenance and programs to bring more people into the park. A subsequent study, by the Project for Public Spaces, endorsed Whyte's findings, noting that "if design changes permit people to move into and around the Park comfortably, the Park will rebuild a constituency that is concerned about its grooming and activities." In other words, it would police itself.

Gregorian was after a surer thing. Working with Andrew Heiskell, the tall, urbane former Time Inc. chairman who had become chairman of the library's board of trustees, he helped establish the Bryant Park Restoration Corporation. Together, they came up with the idea of a restaurant that would be built against the library's rear wall to help generate cash for further improvements. Winning out over 32 other bidders on the job was Warner LeRoy, the flamboyant restaurateur and operator of Maxwell's Plum and the Tavern on the Green, in Central Park.

The $12-million restaurant proposed by LeRoy, and now being designed by Hugh Hardy, of the architectural firm of Hardy Holzman Pfeiffer Associates, would be a two-story glass-and-steel affair stretching across most of the back of the library and accommodating over 1,000 people. The "grand café," as the designers call it, would offer food ranging from snacks to gourmet fare. It would remain open into the night and provide outdoor seating for patrons and passersby alike. As an integral part of the plan, the landscape firm of Hanna/Olin (partner Laurie Olin is head of the landscape department at Harvard) would make $6-million worth of changes in the park's design. Gregorian describes the anticipated result as "a self-sustaining park."

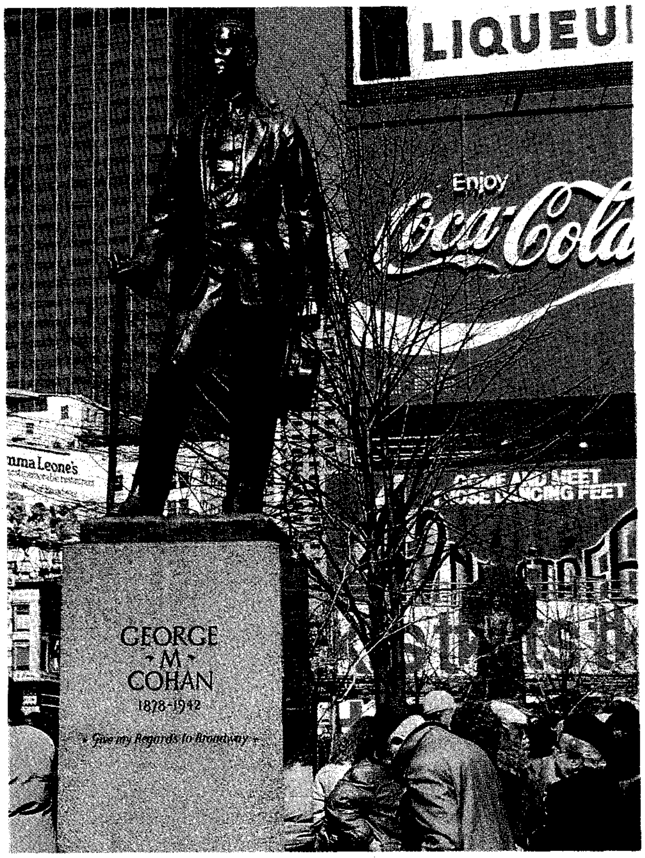
So far, so good. The New York City Department of Parks suffered major funding cuts in the 1970s and has been eager to supplement what remains with private money. And the Central Park Conservancy, a four-year-old organization



"THESE PLANS ARE FULL OF NAMES ABOVE REPROACH."

created to do just that, has proved such a success that there will soon be a similar organization for Prospect Park.

BUT THE PRESENT BRYANT PARK DESIGNS—which are described as still "in the conceptual stages"—suggest a place as different from the original inspiration as the Burgee-Johnson plans are from U.D.C.'s original 42nd Street guidelines. Although the hedges will be removed and the balustrades interrupted to improve circulation, two long "canals" will be added along the edges of the central lawn. While they will be used to create white noise for the pleasure of harried strollers, they will also reinforce the Beaux-Arts formality that now makes the place so uninviting. The statue of William Cullen Bryant, now facing out from the library, will be moved to the Sixth Avenue entrance, to which it will turn its back, further enhancing the sense of enclosure. And although the new entrances planned for the north and south walls will be wider than the present ones, the total will drop from six to five, and the existing Sixth Avenue entrance will be fitted with a cast-iron gate. "Personally," explains Warner LeRoy, "I think more entrances make it more difficult to control crime." Citing his experience managing theme parks, he adds, "If you can control a criminal leaving, he will not commit a crime."



Regarding Broadway: *George M. Cohan surveys his domain.*

If the design changes proposed for Bryant Park seem more about closing it in than opening it up, they are only reflections of the agreement with the Parks Department under which they are to take place. According to the terms of that agreement, the city will in effect turn over Bryant Park—including its maintenance and policing—to the Bryant Park Restoration Corporation for a period of 35 years, 55 with the optional renewals. While the document stipulates that the park must be maintained as a public space, it contains some very spooky language. For instance, the corporation is expected to maintain guards and make such "other arrangements, as it deems appropriate for the creation of a desirable atmosphere in the Park." It is also supposed to establish rules "governing public use of, and behavior in," the park, including "visitor conduct."

All this is subject to approval by the Parks Department, and the entire agreement is subject to several levels of public review before it can take effect. But at this point, some prominent park advocates are not at all happy. Jeannette Bamford, executive director of the Parks Council, recently issued a statement in which she noted that "the City holds its parks in trust for all present and future users" and argued that the proposed restaurant would "dominate the park to such an extent as actually to deter the general public from using the park by turning it into a private garden." Bronson Binger, who is responsible for Parks Department capital projects, observes, "We're still waiting to be convinced on the restaurant. A lot of things could be done at much smaller expense." Elizabeth Barlow, head of the Central Park Conservancy, supports the idea of private help for Bryant Park but remains "very ambivalent" about the plan in its present form. "You're giving away public land, and you're fooling yourself if you look at it any other way," she says.

IT'S A JUDGMENT THAT could apply as well to the massive plans for Times Square. Yet those plans, too, began with the best of intentions. The problems of West 42nd Street are severe, and worth solving. The best talent in the country was brought to bear on finding solutions. But since then, an opportunity for civic excellence has been overtaken by the shiny allure of "privatization." And as a result, both projects promise to fall well short of the level that more determined oversight might achieve. Bryant Park is, after all, a *public* park, and Times Square is, well, Times Square, which has as firm a hold on the public's imagination as any spot short of Piccadilly Circus. Yet, the city has largely abdicated its leadership role in shaping the future of these spaces, consigning it instead to the perceived needs of private interests.

Not the least of the reasons is that both projects are peppered with an unprecedented number of names apparently above reproach. The park project has the backing of the public library, an enlightened institution by definition, and one able to invoke the auras of Astors and Tildens. Vartan Gregorian and Andrew Heiskell are not your average developers, any more than Hugh Hardy or Laurie Olin is your average architect. George Klein operates out of a building he commissioned from I. M. Pei; he does not smoke large cigars. Philip Johnson and John Burgee, as the Urban Development Corporation people never tire of insisting, enjoy reputations as "world-class" designers, which, as their 42nd Street plans demonstrate, is no protection against bad architecture.

But the *client* for both jobs is the city of New York, which will outlive every irreproachable name associated with these projects, and which is no longer the crippled and desperate supplicant of 1975. In these two cases, it has not merely the knowledge but the power to go for more than the best deal someone else can cut.

It also still has the time. ▬

Photograph by Langdon Clay.

U.S. Gov't Report

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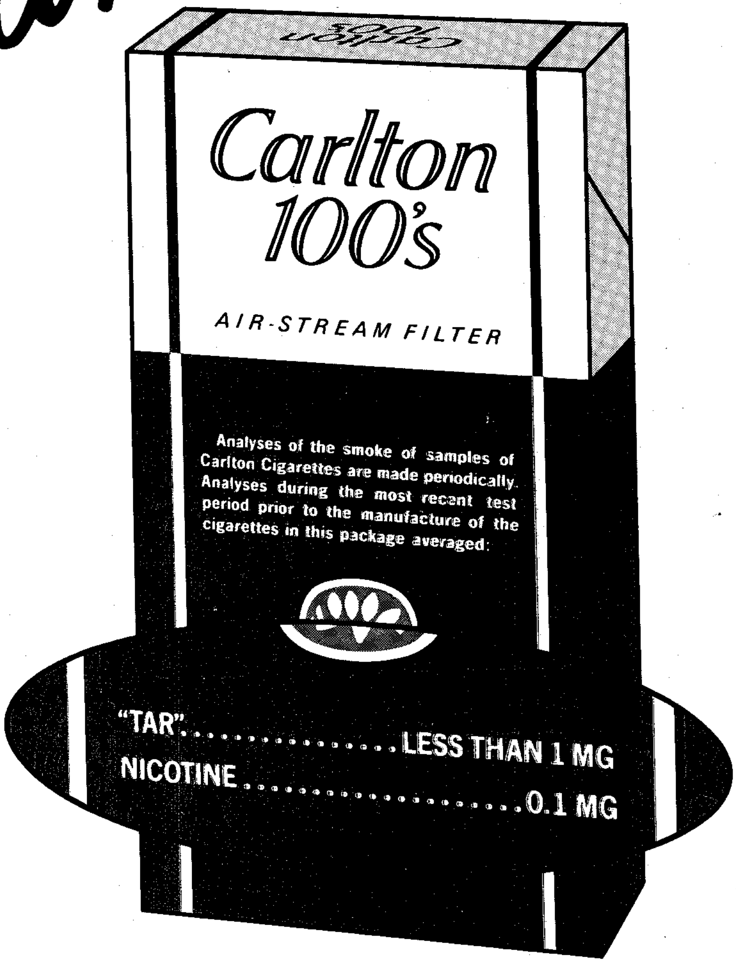
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Analyses of the smoke of samples of Carlton Cigarettes are made periodically. Analyses during the most recent test period prior to the manufacture of the cigarettes in this package averaged:
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Box King—lowest of all brands—less than 0.01 mg. tar, 0.002 mg. nic.

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U.S. Gov't Report—no brand lower than Carlton Box King—less than 0.5 mg. tar, 0.05 mg. nic.

Box: Less than 0.5 mg. "tar", 0.05 mg. nicotine; 100's Box: 1 mg. "tar",
0.1 mg. nicotine av. per cigarette, FTC Report Mar. '83.

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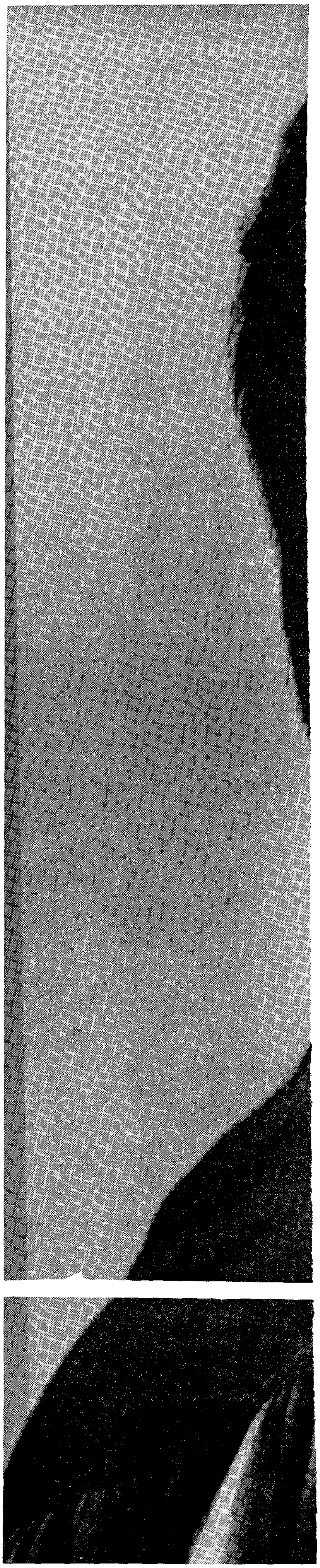
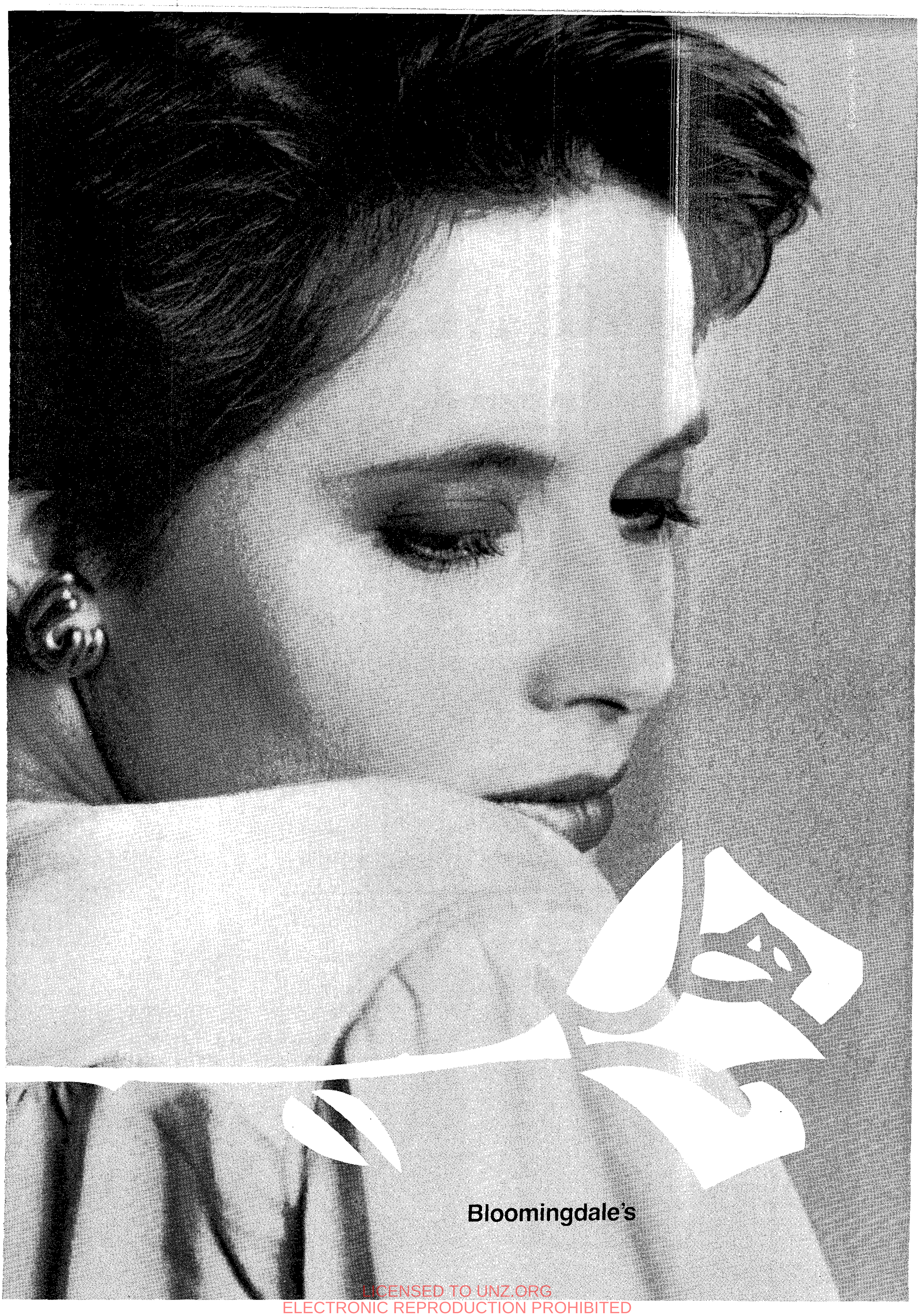
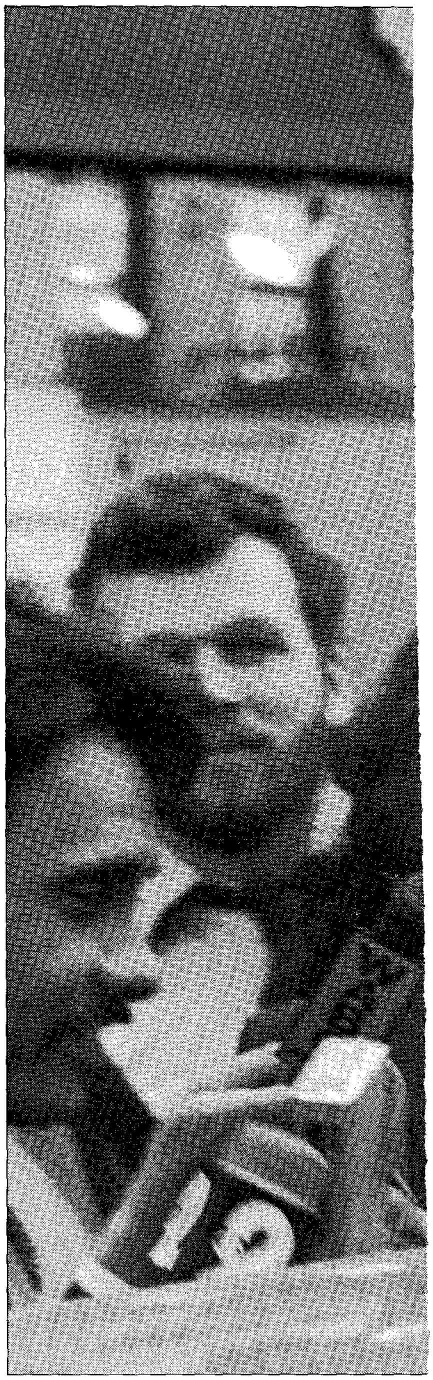



Bloomingdale's

Tony Alvarado Flunks Math

Reality: *That last parking ticket.*

By Joe Klein



The Fall of the Schools Chancellor

IN THE END, IT WAS A PARKING ticket—probably Anthony J. Alvarado's last parking ticket as chancellor of New York City's schools—that crystallized the truly bizarre nature of his tragedy.

The ticket was written on Sunday, March 18. By then, Alvarado had spent three weeks in the maelstrom, besieged by reporters everywhere he went. Each day seemed to bring new and ever more-embarrassing revelations about his mangled finances. Perhaps the most embarrassing—if least significant—was that he and his wife, Ellen Kirshbaum, were scofflaws. They owed $2,100 in unpaid parking tickets. "That hurt, that really hurt," said one of Alvarado's friends. "The fact that he borrowed money [from employees] and got in over his head was bad, but people might have given him the benefit of the doubt. The parking tickets, though, made him look like a petty crook."

On March 13—in a highly publicized ceremony—Alvarado paid off the tickets. The *Daily News* even ran a photo of the checks he sent to the Parking Violations Bureau.

Then on Sunday, March 18, Alvarado and his wife drove from their Brooklyn home—tailed by a *Newsday* reporter—to Manhattan for a crucial meeting with the chancellor's close friend and lawyer, Thomas Puccio. Kirshbaum dropped her husband in front of Puccio's Park Avenue office and then parked the car *illegally*, in a taxi zone across the street. Inevitably, a patrolman slapped the Toyota station wagon with a $40 ticket.

Mortimer Matz, who had agreed to handle the press for Alvarado during his time of crisis, was astonished when reporters told him about the ticket. H went to Puccio's office, where Alvarad Kirshbaum, Puccio, Carol Ziegler (Puccio's wife and Alvarado's staff attorney and several others were coming to th conclusion that there was no way out. I was time for the chancellor to resign.

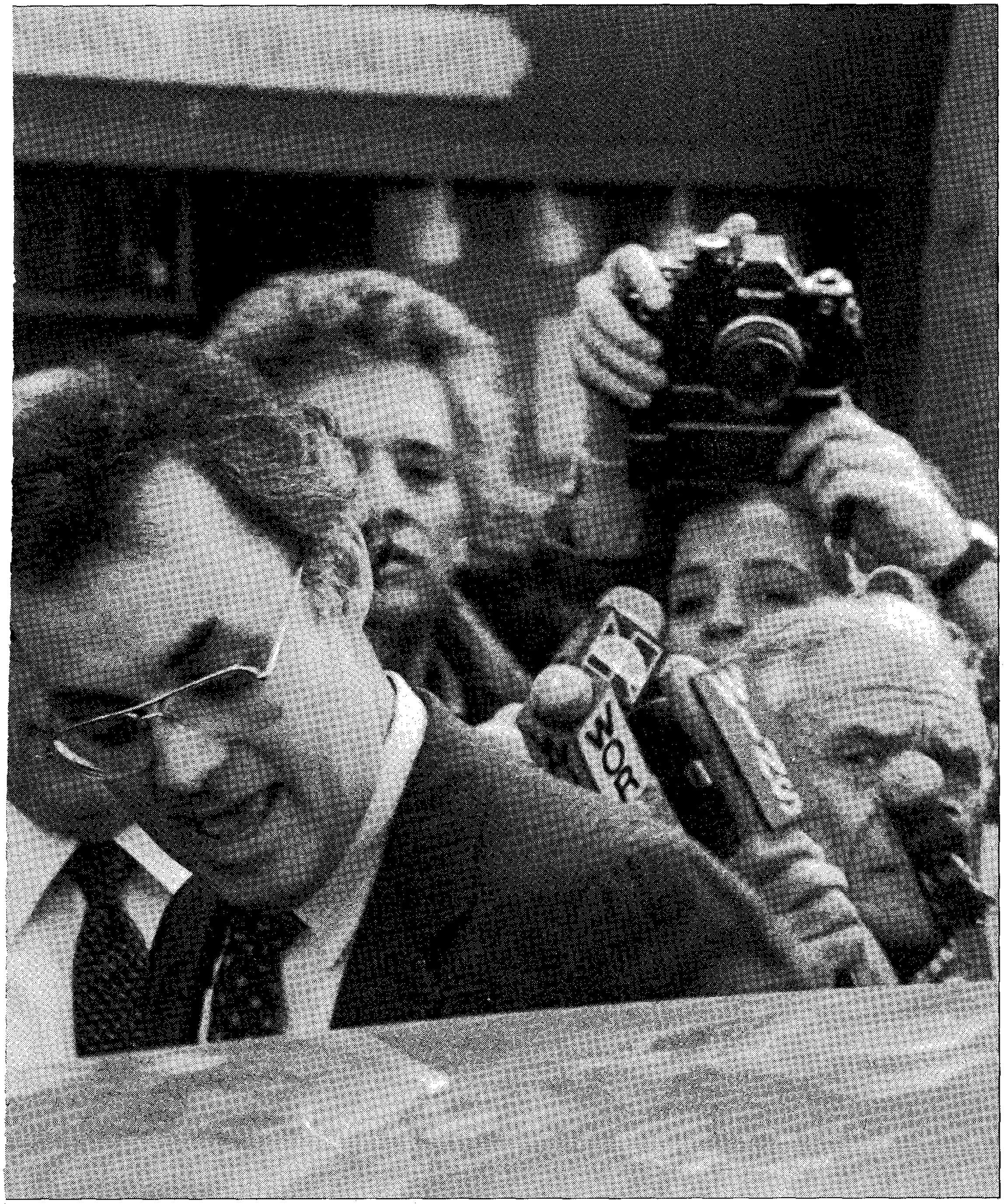
"You know, you got another parkin ticket down there." Matz said.

"Isn't that *outrageous!*" said the unrepentant Kirshbaum, to the amazemen of several people in the room.

"At that moment," said one, "I realized that these people had lost touch with reality."

Last week, reality suddenly became unavoidable—at least, to a point. Alvarado, 41, took an indefinite "leave" as chancellor, after first saying that North Americans didn't understand his His-

Photographs: left, New York *Daily News*; right, Fred McDarrah.



Maelstrom: *"This has been a script that could've only been written by Kafka," said Schools Chancellor Anthony J. Alvarado.*

panic style, and later saying that the whole situation was Kafkaesque. The city's Department of Investigation issued an "interim" report on the chancellor's dealings that found numerous reasons to fault him. And, behind the scenes, Mayor Koch was letting Alvarado—his second choice as chancellor—learn, firsthand, how ugly reality can be.

Actually, that had always been the knock on Alvarado: He was a great educator, a *visionary*, but he had little interest in such mundane realities as budgets or lesson plans. As superintendent of District 4, in East Harlem, he had often said that teaching kids to read was more important than bureaucratic rules. Alvarado seemed to float through life on idealism; he had the ability to cast spells on his friends and associates. Why should a man like that worry about balancing his checkbook? Why should he be held accountable for such trivialities as nearly $100,000 in loans, much of them from his employees in District 4?

Consequently, it came as no surprise to many of his friends that Alvarado's personal finances were an unholy mess; at the same time, none of them believed that he could be guilty of anything more than rampant naïveté.

"If you know Tony, you can understand how all this happened," said one friend, a teachers'-union official. "The only things that matter to him are education and his own kids. I can see him thoughtlessly borrowing money to get out of a jam . . . or for whatever. But when I try to explain that to people, it just makes him sound worse. They say, 'Okay, he's oblivious, he's naïve . . . but how can you let someone so oblivious run the schools?' And, you know, I don't have any answer for that."

Neither, really, did Tony Alvarado. He suffered his disintegration in a state of numb amazement, freely admitting that if *this* was reality he didn't understand it. "It has been completely unbelievable from the start," he told me during a brief conversation after midnight one night last week. "From the moment the shots were fired, this has been a script that could've only been written by Kafka."

THE SHOTS, OF COURSE, WERE those allegedly fired by John Chin into his neighbor's apartment in the early-morning hours of February 27. Chin held the rather surreal title of assistant to the deputy executive

"...'The only thing Tony is guilty of,' said his wife,'is

director of pupil personnel services at the Board of Education. Previously, he had held the equally surreal title of assistant to the deputy superintendent for curriculum, in charge of after-school programs, in District 4. In his safe at home, he also held the title to Anthony Alvarado's car, as well as two checks for $10,450 signed by Anthony Alvarado. Police found them in the safe, along with assorted guns and drugs.

The next day, Alvarado admitted that he had borrowed somewhere between $15,000 and $20,000 from Chin—he wasn't sure exactly how much—to ease a personal financial crisis in the late 1970s. He had never repaid the money, but, he assured reporters, he hadn't taken out any other loans from subordinates either.

Even if that had been true, Alvarado would have been headed for trouble. John Chin, 37, had been a decidedly mysterious figure in the District 4 office. People weren't sure what he did. "He lined people up for the Puerto Rican Day parade," said one East Harlem source. "Beyond that, I don't think he did very much."

"I liked him," said Gregory McCants, a member of the District 4 Board who often opposed Alvarado. "He seemed pretty competent, although I'm not sure what his responsibilities were. People did talk about him. They said, 'He's involved in things.' You know? But I guess when you go driving around in a Mercedes and a Cadillac Eldorado on his salary, people are going to talk." Since being charged with reckless endangerment, Chin has avoided the press.

Despite the rumors, Alvarado borrowed money from Chin. He borrowed perhaps $20,000, even though Chin was only making about that much *per year* at the time. He promoted Chin from teacher to assistant-deputy-whatever. The promotion involved no raise in pay, but it did afford Chin a chance to earn overtime "per session" money—of which much more would be heard later on.

If nothing else had been revealed, the Chin loan—in itself—would have raised serious questions about Alvarado's administrative judgment. It seemed a clear-cut impropriety, and smelled of much worse than that. An inquiry by the city's Department of Investigation (D.O.I.) was inevitable. Two district attorneys soon joined the hunt.

When the D.O.I. investigation got rolling, in the first week of March, the roof fell in.

On March 6, after meeting with D.O.I., Alvarado admitted to the press that he had borrowed money from eleven other people, eight of whom worked for him. With the Chin loan, he owed about $80,000 plus interest. And the interest on some of these loans was usurious: as much as 60 percent. Alvarado said that he considered many of these to be "business" rather than personal loans. He'd used the money to buy an investment property in South Brooklyn, which he'd later sold.

On March 7, he paid off $19,750 in interest and principal on the personal loans and announced he wouldn't quit as chancellor—always an ominous sign.

On March 8, *Newsday* reported that in addition to the personal loans, Alvarado also had borrowed more than $300,000 in mortgage loans (and still owed less than $200,000).

On March 9, the press reported that Comptroller Harrison J. Goldin had delivered what appeared to be the *coup de grace:* While conducting an unrelated investigation of overtime pay in the schools, he had found that at least six of the people who had "loaned" Alvarado money had received a total of more than $100,000 in overtime pay from 1980 through 1983.

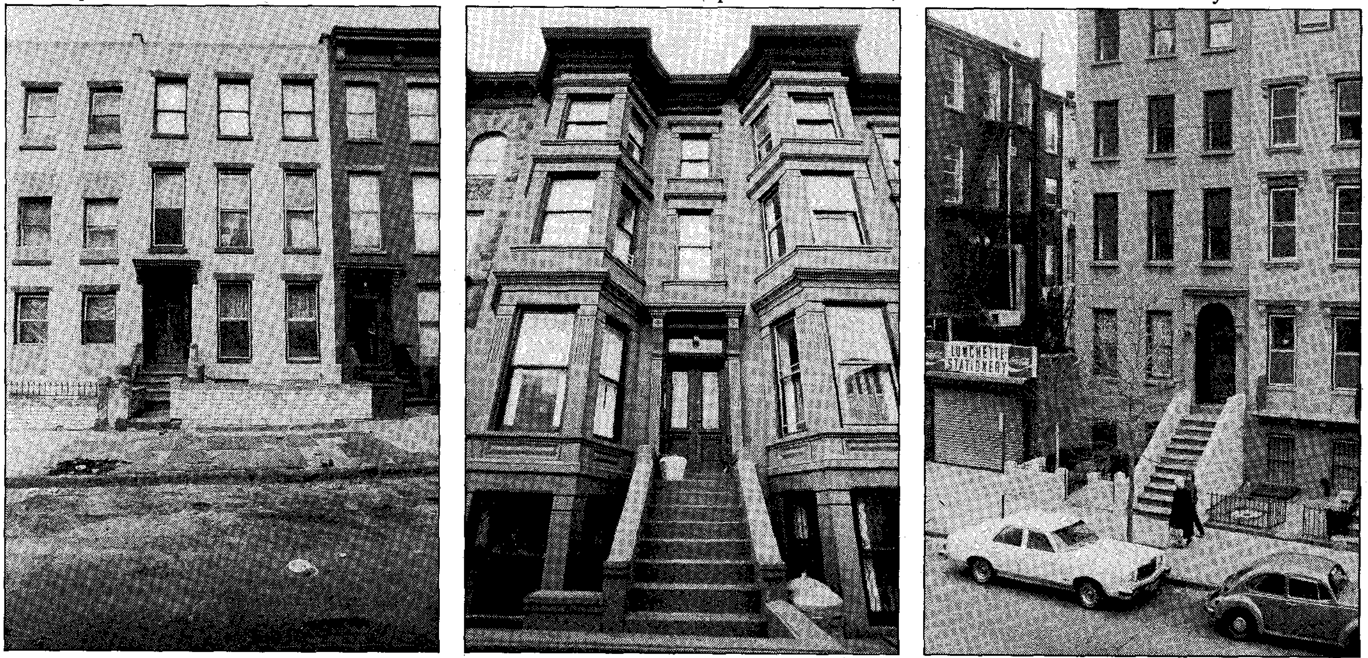
Aha! said people all over town: *That* was the deal. The "loans" were actually kickbacks. In the days that followed, some reporters began to talk about the Alvarado "kickback scandal."

On March 10, the New York *Times* asked Alvarado to resign.

BUT WAS IT AS SIMPLE AS AN overtime kickback scandal? For starters, who ever heard of paying loan-shark interest rates on kickbacks?

Several different sources in East Harlem indicated that the people who "loaned" Alvarado money actually worked the overtime hours they were paid for. "These are basically decent, honest, hardworking people," said one source.

"You take Marty Blansky," said Gregory McCants. "They say that he earned $46,000 [over four years] in overtime. Well, I think that's probably true. He's in charge of maintenance in the district, and one thing he did was to make sure that the groups who used the schools after hours paid the district for the use of the facilities. No one really did that be-



Brooklyn real estate: *At one point, he carried mortgages on 37 Woodhull Street (left), 241 Garfield Place (center), and 264 President Street.*

Photographs by Don Hamerman.

getting caught in a classic middle-class squeeze'…”

fore. It saved us a lot of money.”

“Marty is a hardworking guy,” said another source. “I think he's honest, but he was the type of guy who was always hustling, always looking for a deal, always looking to make a bundle. I think that's what happened here. He wasn't *loaning* Tony money. He was investing in real estate.”

Although Blansky, who had “loaned” Alvarado $12,600, wasn't speaking to the press, his lawyer, George Shebitz, confirmed that his client considered the loan a real-estate investment.

Family man: *At home with his wife, Ellen Kirshbaum, and daughters Rachel and Emily.*

Blansky wasn't alone. It seems likely that most of the personal loans were actually investments. Few written agreements were signed. Alvarado told various District 4 employees that a real-estate-investment group was being formed. These investments—perhaps $60,000 of the personal loans that Alvarado admitted receiving—went directly into his private account. A corporation, Elenton Realty, was formed, but D.O.I. investigators were not sure whether the District 4 loans were included in its assets. After a while, it became very confusing.

“To untangle Tony's finances,” said one Alvarado friend, “it would take more man-hours than it took to build the Grand Coulee Dam.”

In 1980, Alvarado bought a house at 37 Woodhull Street, in South Brooklyn, for $36,500. Martin Blansky managed the building, collecting the rents each month. Apparently, Alvarado tried to evict an elderly tenant named Elizabeth Oliver, who was paying $75 a month for a rent-controlled three-room apartment.

“Blansky wanted to raise the rent $25, but I said no,” said Oliver. “Then he offered me $1,000 to leave, and I said no. Then they took me to court. They said Alvarado wanted to use my apartment for his family. Alvarado was there in court, but he lost. I still live here, and I still pay $75.”

Actually, Alvarado did move his family in 1981—from a brownstone on President Street, in Carroll Gardens, to his current residence, at 241 Garfield Place, in Park Slope. It is possible that some of the money “loaned” by District 4 employees helped on the down payment on the Garfield house, since Alvarado continued to own the President Street house and rent it out. At one point, he carried mortgages on all three properties. Eventually, he sold both the Woodhull and President Streets properties—for a profit, apparently. Still, he neglected to repay the bulk of the investments, or loans, or whatever they were.

“Some of the people who gave him money are really angry,” said a District 4 source. “Not only did they get burned—he hasn't repaid them—but now he's saying publicly that he had to pay 30 percent interest and more, which could make them guilty of violating the state usury laws. They don't consider it interest, anyway. They consider it profits from a real-estate investment.”

The difference is considerable. Alvarado could use the interest payments as an income-tax deduction; profits from a real-estate transaction, however, would be taxed—in this case—at the long-term capital-gains rate.

And then there is another question: What happened to the principal?

“It's very complicated, very unclear,” said a source close to Alvarado, “but it would probably be safe to say that he spent it trying to care for two wives and four children.” Alvarado is divorced and has two children by his first wife, as well as two with Ellen Kirshbaum.

“The only thing Tony Alvarado is guilty of is being middle-class and powerless,” said Kirshbaum in a phone conversation last week. “He's guilty of getting caught in a classic middle-class squeeze. Anyone who owns a brownstone in Park Slope can understand it—you try to live like a middle-class person in this city and they crucify you.”

AT FIRST, THOMAS PUCCIO thought it might be possible for his client to tough it out and remain chancellor. Puccio is a former federal prosecutor, best known for presiding over the ABSCAM sting operation. He was convinced that Alvarado hadn't done anything truly venal, just stupid. Puccio decided that Alvarado might be able to ride out the storm.

And for a time it seemed that Puccio might be right. Mortimer Matz, a well-known public-relations specialist, agreed to handle the press *pro bono*. Reporters covering the Board of Education became convinced, at least temporarily, that without clear-cut proof of criminal behavior it was going to be difficult to dislodge Alvarado. This feeling was buttressed when word began to spread that James Regan, chairman of the Board of Education, had asked Alvarado to take a leave until the investigations were resolved, and the chancellor had turned him down cold.

But the story wasn't going to go away. On March 13, *El Diario* published an interview with Alvarado with the subheadline—apparently a quote from the chancellor—LOS AMERICANOS NO COMPRENDEN (“The Americans Don't Understand”). In the interview, *El Diario* paraphrased Alvarado as saying that North American society didn't understand the Hispanic values of family and mutual assistance. “It's very, very difficult to believe the truth when the truth is so painfully contrary to this society's ethics,” Alvarado told the paper. The truth in this case was that the staff of District 4 had “functioned as a family,” lending money back and forth to those in need, without quid pro quos.

It was the only extended interview Alvarado had given, and he seemed to be arguing that he was the victim of an anti-Hispanic witch-hunt. To which *Daily News* columnist Miguel Perez responded on March 15, “Hogwash.” Two

Photograph by Robin Moyer/Black Star.

“...For days, Alvarado had been trying to resign...”

days later, the *Amsterdam News* ran an editorial calling on Alvarado to resign.

Puccio still believed it might be possible for Alvarado to survive, but he changed his mind after spending several hours talking to the D.O.I. staff on Friday, March 16. Puccio was surprised by the scope of the investigation.

“It became clear D.O.I. had made a decision that it was bad for Tony to borrow money from employees, and they were going to do what they could to get him,” said a source close to the chancellor. “They were nickle and diming him to death.”

There were more than just nickles and dimes, though. Puccio was surprised by several things that D.O.I. had found (and that his client apparently had neglected to tell him). “There were several damaging things,” said the source. “They were the kind of things people do all the time, but in this context they looked very, very bad.”

AFTER MARCH 16, IT WAS clear to Puccio that Alvarado was going to get “bombed” in the D.O.I. report, and when the report was released, last Thursday, the damage was serious indeed. Among other things, the report charged that:

☐ Alvarado solicited the personal loans from District 4 employees “in a manner that was inherently coercive and frequently deceptive.”

☐ In applying for a second mortgage on the Garfield Place house, Alvarado falsified his net worth by exaggerating his rental income from both the Woodhull Street and Garfield properties. Among other things, he produced a lease, apparently signed by Mariano Guzman (one of the District 4 teachers who had “loaned” him money), which said Guzman paid $325 a month. But Guzman told D.O.I. investigators he never lived there and claimed his signature on the lease was forged.

☐ On his loan applications, Alvarado failed to list the loans from his employees and his alimony and child-support requirements.

☐ On his income-tax returns for 1980, ’81, and ’82, he apparently failed to report at least $128,000 as income.

☐ The “per session” payments to people who had had financial dealings with Alvarado represented an “overwhelming appearance of impropriety.” In several cases, employees began receiving overtime pay only after “loaning” Alvarado money. D.O.I. cited reports that Chin had received overtime pay for work he had not done. Alvarado himself “double-billed” on two occasions, claiming overtime pay for hours that was being paid his regular salary.

☐ On several occasions Alvarado had been warned by District 4 and Board of Education employees that John Chin was dealing drugs, carrying weapons, and engaging in other unsavory activities. But Alvarado never acted on this information; indeed, he promoted Chin and approved his evaluation and overtime-pay reports.

☐ Alvarado and his wife bounced 124 checks between 1981 and 1983, totaling more than $12,858.

In a statement issued several hours after the D.O.I. report was made public, Puccio disputed the findings—particularly the charge that Alvarado had neglected to report $128,000 as income—and said the chancellor stood by his prior statement that he had “never used public funds or the public system for personal gain.”

By the time the D.O.I. report was released, Alvarado had done what he’d refused to do a week earlier: taken a leave of absence, pending the results of the investigation. The story of that very reluctant leave was a classic in the vagaries of negotiation.

Actually, Alvarado had been trying to *resign* ever since the meeting in Puccio’s office on March 18. Throughout the next few days, a number of press conferences were called to announce that resignation and then canceled.

What was going on?

Obviously, Puccio was trying to work out an arrangement enabling Alvarado to leave with something of his reputation, and some money to tide him over. Part of that was the pension deal, widely reported in the press last week. Alvarado was asking the Board of Education for a two-year leave of absence, which would give him twenty years of service and a more substantial pension (*much* more substantial, according to some reports: $35,625 as opposed to $16,120).

But it’s likely that there was another issue at stake as well. Puccio obviously was hoping that if Alvarado resigned, the “interim” D.O.I. report would be unnecessary. After all, if the man was leaving, why rush out an *interim* report? Why not wait (until things had died down) and issue a more complete (and potentially less controversial) account of his affairs?

There were those at City Hall who agreed. “It makes some sense,” said a source close to the mayor. “But [D.O.I. Commissioner Patrick] McGinley is intent on issuing the report.”

Alvarado’s people were furious. “Obviously, the commissioner sees this report as a career-maker,” said one. “He wants the press conference. He wants the cameras.” Told of the accusation, McGinley said, “While sitting on the State Supreme Court bench, two words I often used were ‘poppycock’ and ‘balderdash.’ ”

And so, Puccio was thwarted: The Board of Education refused to help Alvarado financially. D.O.I. seemed determined to ruin the chancellor’s reputation. The only card Puccio had left to play was to make the situation as messy and prolonged as possible. Alvarado wouldn’t quit; he would merely take a leave. The board would have to fire him, and, according to the terms of his contract, it could fire him only for “cause.” What was “cause”? No one knew. The litigious possibilities seemed obvious.

THE GREAT UNSTATED IN ALL this was the opinion of one man, a key player, who could resolve the situation in an instant. But he was steadfastly refusing to speak—a most unusual situation for Mayor Koch.

Koch could have told the Board of Education, over which he holds considerable power, to work out a financial deal with Puccio. He could have told McGinley—who is, after all, *his* commissioner of investigation—to can the report. But he didn’t.

The most obvious explanation was his unwillingness to rile the city’s Hispanic population. But there were other possibilities. The mayor might have been enjoying a measure of revenge, watching Alvarado twist slowly in the wind.

Koch’s candidate for chancellor, Robert Wagner Jr., had been ruled unqualified for the post by the state’s commissioner of education, Dr. Gordon M. Ambach. That had been humiliating for both the mayor and Wagner. Koch had been forced to accept Alvarado, who was quietly supported by the teachers’ union but very noisily supported by the *Village Voice*, which is not the mayor’s favorite publication. Alvarado is part of a social circle that includes Puccio and Jack Newfield, who is not the mayor’s favorite journalist. (Indeed, sources at City Hall insisted that Newfield had been working quietly with Puccio in planning Alvarado’s strategy. “That’s not true,” Newfield said.)

As *New York* went to press, the mayor was not commenting on the D.O.I. report. It seemed likely that he would let Tony Alvarado suffer.

In the course of all these maneuverings, Alvarado had come to be little more than a bystander. “I don’t understand any of this. I’m letting Tom handle it,” he told me on the phone. “If anything is obvious from all this, it should be that the only thing I really know about, the only thing I should really be talking about, is education.”

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The Stereo Stations of The New York Times

The Wizard of Z100

By Tony Schwartz

Scott Shannon—Tops in Pop Radio

LIVE! FROM SPANKING NEW penthouse quarters in suburban Secaucus, New Jersey, featuring unobstructed views of the Meadowlands marsh, it's the "Morning Zoo" crew—Michael Scott Shannon at the helm.

Professional D.J. Daddy-o on the radio. Always dapper, radio rapper. Joy boy with the joy toy.

Z-100. Be there or be square. Don't forget your underwear.

Are you listening? Here's the story.

Scott Shannon, age 36. Star of the show, program director for the station. High-school dropout with an extraordinary knack for reversing the fortunes of troubled radio stations. Current look: beard, barrel chest, shag haircut, T-shirts, designer sweatsuits. Arrived in town from Tampa, Florida, last July, fresh from creating the highest-rated Top 40 station in America. New mission: Do the same for WVNJ-F.M., a tiny New Jersey–based jazz station with a history of anemic ratings.

Began by switching the station's format to Top 40, filling the most glaring void in the nation's largest market. Next gave the station new call letters: "WHTZ"—as in "hits." Z-100 for short. To create more novelty, hired D.J.'s with names like Shadow Stevens, Hollywood Hamilton, and Jack da Wack, from places like New Orleans, Oklahoma City, and Tampa, Florida. Then patterned the station's on-air sound unabashedly after WABC in its musical heyday: high energy and fast talk, contests and requests—interspersed with all the hits, all the time.

Wasn't bashful either. Declared his aim up front: "We're goin' from worst to first. If I'm lyin', I'm dyin', grits ain't groceries, eggs ain't poultry, and Mona Lisa was a man."

THE ASSAULT BEGAN ON August 2, 1983, at 6:08 A.M. "At this time," Shannon announced, "WHTZ signs on . . . Marlite Communications . . . 100.3. . . . It's time to wake up."

The message got out. Seventy-four days later, with virtually no advertising but plenty word of mouth, Z-100 had become the top-rated radio station in New York. It had a 6.2 rating compared with a 5.1 for second-place WOR and a 4.8 for WRKS, in third.

Along the way, Shannon turned the New York radio market topsy-turvy. WPLJ, long one of the nation's leading album rock stations, switched over to a Top 40 format suspiciously similar to WHTZ's. (Shannon began referring to his competitor as "Xerox 95.") WKTU and WBLS, two of the city's highest-rated urban-dance-music stations, tried to meet the challenge by broadening their formats. Both ended up losing a substantial chunk of listeners, and both remain caught in musical-identity crises. Over at WNBC, Don Imus, perennially the highest-rated morning D.J., lost his lead to Shannon and the "Morning Zoo." When Shannon began needling his rival on the air (urging listeners to buy "Imus Busters," F.M. converters for their A.M. radios), Imus responded by threatening to sue. Ron Lundy and Dan Ingram, two former WABC D.J.'s, *have* sued—charging that Shannon illegally broadcast excerpts of their last day on the air, to promote his claim that on Z-100 "the tradition continues."

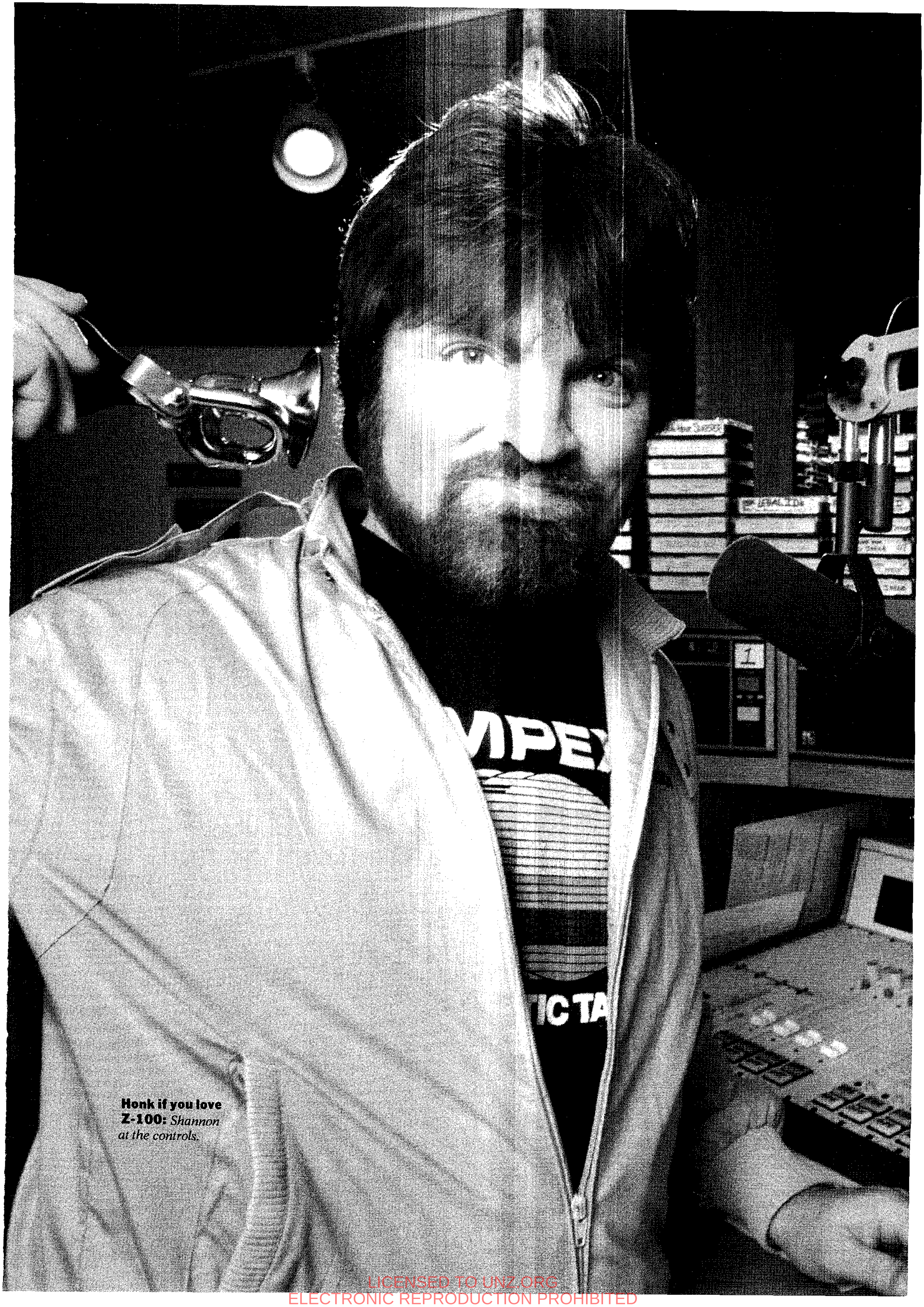
But other competitors gave credit to the new kid on the block. "Z-100 is a hell of a radio station, and Scott Shannon is one of the most brilliant promoters I've ever seen," said Barry Mayo, program director of WRKS—the one urban-dance-music station that didn't change its sound, and suffered the smallest listener defection.

"I'm just glad I don't program a Top 40 station in this town," Mayo added. "Because if I did, Z-100 would be giving me some sleepless nights."

Now, let's put this into some perspective.

First off, Top 40, transplanted from A.M. to F.M. stereo and armed with a dignified new name—contemporary hit radio—is the hottest phenomenon in radio. At the moment (and hot today can be gone tomorrow; remember disco?), Top 40 is working wonders not only in

Photograph by Donal Holway.



Honk if you love Z-100: *Shannon at the controls.*

“. . .‘I'm an equal-opportunity offender,’ says Shannon. . .”

New York but in Los Angeles (KIIS-F.M.), Chicago (WBBM-F.M.), Philadelphia (WCAU-F.M.), and several dozen smaller markets.

The most obvious reason is that pop music itself is in a resurgence. Suddenly there are a lot of artists—led by Michael Jackson and a half-dozen British groups—producing pop hits that a wide spectrum of listeners want to hear. Second, there is MTV Music Television—perhaps the most dominant influence in pop music. Because MTV is geared to hit singles, record companies are increasingly compelled to spend their marketing money not so much on albums as on the individual song that is the best candidate for an MTV video.

The day the music died: *Ex–WABC D.J.'s Dan Ingram (left) and Ron Lundy.*

Photograph by Bob Sacha/Philadelphia *Inquirer.*

A third and broader explanation is suggested by Larry Berger, program director at WPLJ. “I think the success of Top 40 has a lot to do with consumer confidence,” he says. “In bad economic times, people seem to be more reflective, to look backward. During the seventies, you could play old music and be very successful. Top 40 is very present tense—what's happening now—and that's what people seem to want when times are good.”

Take it a step farther and you could argue that Top 40 is a natural response to a period in which people appear to have a voracious appetite for anything new and flashy but a very limited attention span. Top 40 music fills the bill: It's slick and catchy, accessible and disposable. A quick fix that may not be especially nutritious but tastes good.

Junk food for the ears.

GIVE 'EM WHAT THEY WANT—the Scott Shannon philosophy. And after that, do everything humanly possible to promote your product. Make the promotions part of the product!

“The Z-Morning Zoo” is Shannon's name for the show he conducts weekdays from 6 to 10 A.M. The Zoo is also the embodiment of his philosophy, the most finely tuned part of the Z-100 engine.

Shannon works on his feet. No danger of nodding off that way. The station's studio, which he designed, is compact, dominated by a long, oval-shaped control panel. Each morning, Shannon lays out newspaper articles he's clipped and intends to discuss. To his right are the phones—a dozen incoming lines that never stop blinking—the umbilical link to his listeners. (The telephone company has clocked as many as 10,000 attempted calls to the station in the space of one minute; Shannon speaks to somewhere between 50 and 100 of the callers in the course of a show.)

The other members of the morning crew flank Shannon—among them J. R. Nelson, the station's towering production manager, who also delivers the sports in his booming bass; Claire Stevens, a perky Mary Tyler Moore look-alike who does the news; Professor Jonathan B. Bell, public-service director; Captain Kevin, dubbed “the Baby D.J.,” a 22-year-old former college-football player who monitors the phones; and Ross Brittain, Shannon's main morning partner and straight man. (“Ross,” says Shannon, “is that guy you remember from high school who wore the Pennzoil pocket reinforcer with twelve pens in it that wrote in four colors, but you couldn't borrow one because he needed them all. When he came here, we had to dial back his I.Q. ten points to make him more marketable.”) And then there's the elusive Mr. Leonard. Officially, he's the station's assistant public-service director, but he never manages to make it to work. Instead, he calls in with an endless array of exotic excuses. (“A rogue,” explains Shannon. “The guy who lent you money in the army at 20 percent interest a month, the one who sells Mary Kay cosmetics on company time. Just tell your readers you couldn't solve the mystery of Mr. Leonard.”)

The Zoo: a little bit of everything, not too much of anything.

“Z-100. YOU'RE ON THE AIR.”

The caller, waiting patiently on hold for Lord knows how long, is caught by surprise. He's talking to someone in the background. “Hope it comes out all right,” he says.

“Excuse me, sir,” says Shannon. “Who are you talking to?”

“Oh, Scott. Hi. That was my wife.”

“And what were you telling her?”

“Well, she's going to get her hair done, and I was just saying that I hope it comes out all right.”

“What's she going to get?” asks Scott. “A Mr. T cut?”

“No,” says the caller ingenuously, “she's gonna get it frosted.”

Frosted! The Zoo crew loves that. Ross bangs a drumstick on the cymbal beside him. Live sound effects!

Shannon looks at the pile of papers in front of him. “I got an invitation here for a party to celebrate Boy George,” he tells his listeners. “Looks like it's being held at a fancy spot.

“How do you pronounce this name?” he asks, holding the invitation up for the Zoo crew. “Is it Pan-otch?” He's pointing to the word “Panache.” Unfamiliar words have given Shannon fits in the past. Once, in Tampa, he pronounced the name of a famous national park “Yosa-might.” People ribbed him about that one for three years. Another time he referred to natural-childbirth lessons as “Mazda classes.”

But what the hell? This is real-life radio. Real people make mistakes.

A caller has the answer to today's trivia question. Hoyt Axton wrote “Joy to the World” for Three Dog Night.

“You've won yourself a *Footloose* album, sir,” says Shannon. “What do you do for a living?”

“Scott, I'm an account analyst for

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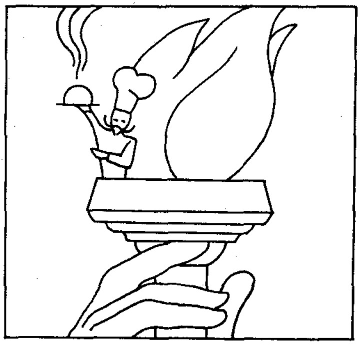

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Citicorp." An account analyst! Listening to Z-100! What next?

Another caller. She wants to tell Scott about her visit to Hillside Bedding, one of Z-100's bigger advertisers. "I bought a bed, but it was like the twilight zone," she says. "This salesman just latched on to me and started telling me his life story. I think he was lonely. I couldn't get away. Finally I said to him, 'Look, I've gotta go. I'm having brain surgery tomorrow.' "

Drumroll. Sign that woman up.

Shannon starts leafing through his clippings again. "Big night on *Knots Landing,*" he announces semi-seriously. "Patrick Ewing is getting married."

A male caller is on the line, lamenting that he has two tickets for a Kiss concert but no one to go with. "Don't look at me," says Ross.

Another caller sings an original song. "I have a suggestion," Shannon says afterward. "Don't give up your day job."

A CURIOUS FELLOW, SCOTT Shannon. "I'm a walking Nielsen box," he says. "An average guy, not a great intellect, but then there are a lot more average people out there than above average." Indeed, Shannon's interests are undeniably mainstream. He loves spectator sports, Clint Eastwood movies, John D. MacDonald novels, and bathroom humor (two of the running ad parodies on Z-100 are for the fanciful "Heinie Winery" and the real-life but irresistibly named Wang computers). Shannon's two favorite publications are *People* magazine and *USA Today,* both of which he reads cover to cover. ("I want to know about a lot of things," he says, "but not a lot about them.") He also reads the *Post* and the *Daily News* every day, but gave up the *Times* after a week. "Who can get through it? It takes two dogs just to pick it up on Sundays." He looks at *Newsweek* occasionally, but never *Time,* which he considers too self-serious. As for the monthly magazines, forget it. "Did anyone ever actually finish an article in *Esquire?*"

So Shannon isn't cynically patronizing his listeners. If it's good enough for them, it's good enough for him, and vice versa. What he won't countenance is hypocrisy—or dishonesty. He can't get enough of Anthony Alvarado, for example. First he had Alvarado doing an ad for Wang computers. ("The next time you hear the name Anthony Alvarado and something doesn't add up right, reach down and grab your pocket Wang.") Then there was the limited-time offer for "Anthony Alvarado's Greatest Hits," featuring "Money Can't Buy Me Love," by the Beatles; "Take the Money and Run," by Steve Miller; and "A Loan Again," by Gilbert O'Sullivan.

But Shannon calls himself "an equal-opportunity offender." He goes after Ed

Koch and Jesse Jackson with equal relish. He attacks his radio competitors. And he sends up local TV news with a special passion. He refers to WABC's *Eyewitness News*, for example, as the "Eyewitless News," and its news director, Cliff Abromats, as Cliff Laundromat. Partly, Shannon does that because he senses that there's a lot less to these newscasters than meets the eye. But it's also because he recognizes that nearly all his listeners watch TV news—and that if you want to do satire, far better to take on people your listeners know.

For Shannon is shameless—and quite single-minded—in pursuit of ratings. When he wanted to hire a weatherman, he ordered up research about which local TV personality was most popular among viewers between the ages of 18 and 34. The answer: Storm Field, of WABC, by a mile. Shannon hired him instantly, no matter that he wasn't particularly impressed by WABC-TV or by Field's credentials. "Look, Storm doesn't know anything about weather, but *he* knows that, and he knows *I* know it, too. So I can deal with him."

Actually, one of Storm Field's big attractions was his name. "If you have the right name in this business, you don't necessarily need much more," says Shannon. Convinced that listeners want personalities who are larger than life, Shannon gives nearly everyone who works for him a slick nickname. Back when he worked in Atlanta, for example, there was a D.J. who called himself Glenn "Haybaby" Michaels. Too hick, Shannon said—and immediately renamed him J. J. Jackson. It stuck.

Likewise, Shannon believes in something he calls "phonetic magic"—the lure of certain words and phrases even though they are essentially meaningless. Take one of the most popular Z-100 promotional jingles: "Hot-rockin', flame-throwin' Z-100. Serving the universe from the top of the Empire State Building." When one of Shannon's colleagues pointed out that nearly every local radio station broadcasts from the top of the Empire State, Shannon had a simple answer: "So what? It still sounds neat."

Or consider the music that Z-100 plays. Shannon's own preferences run to Buddy Holly, Motown, the Beatles, the Rolling Stones, even the blues. But he doesn't let that get in his way. "The things that people say they hate are the same things that make radio stations successful," he says. "People will complain that there's too much repetition, but then they'll request the same song over and over. Just about the time I feel like I'm gonna die if I ever have to hear Bonnie Tyler sing "Total Eclipse of the Heart" again, some 35-year-old housewife in Yonkers is just getting into it."

In fact, Z-100 is programmed almost entirely by computer. The station's

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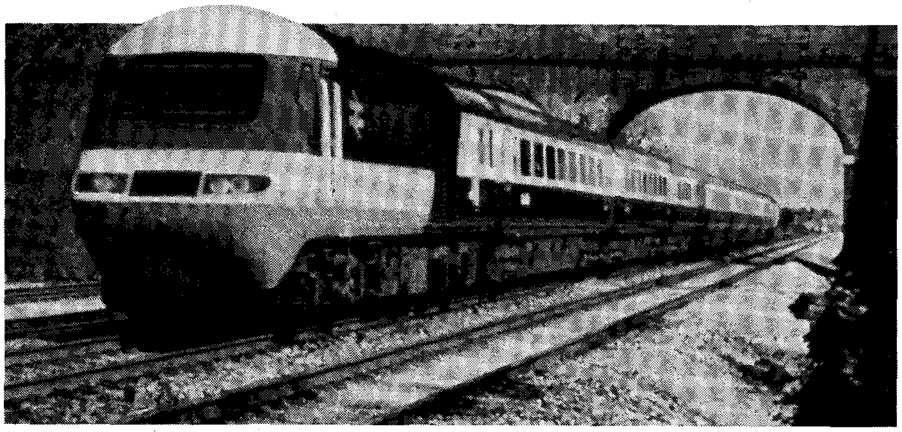

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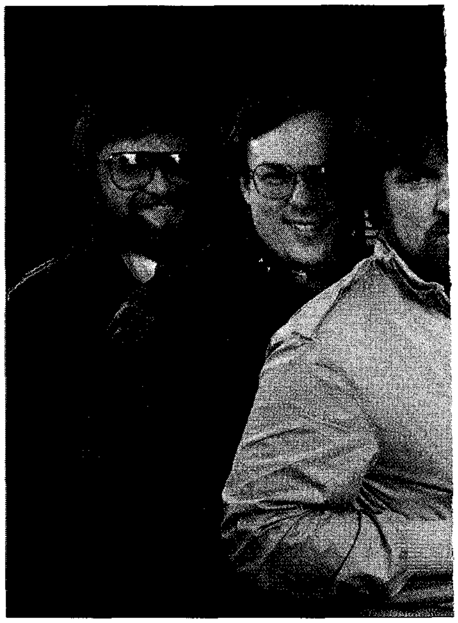
D.J.'s may be spontaneous and unpredictable, but the choice of music is not. Z-100's music director is Michael Ellis, whom Shannon hired away from WKTU. Ellis's job is to gather the facts—weekly sales figures from 150 stores in the metropolitan area and a list of the top 50 requests from Z-100 listeners (some 10,000 are logged in each week).

"I feed all that information into the computer, which then spits out a good rotation," says Ellis. "When you're only playing 30 or 35 songs a week, it can be repetitious enough without having to hear the same song twice in one hour. The computer eliminates that risk."

Approximately four songs are added to the play list each week, and an equal number are dropped. Except for one "ear pick" that Shannon and Ellis agree on each week—a record added because they have a good feeling about it—the list is composed of records that are already selling well. "Basically, we jump on the bandwagon," says Ellis. "It's good for your ego to add a record that turns into a hit, but in the end, it's only ratings that matter, and we want to be No. 1. If a record is a hit, we'll play it, no matter how much we dislike it."

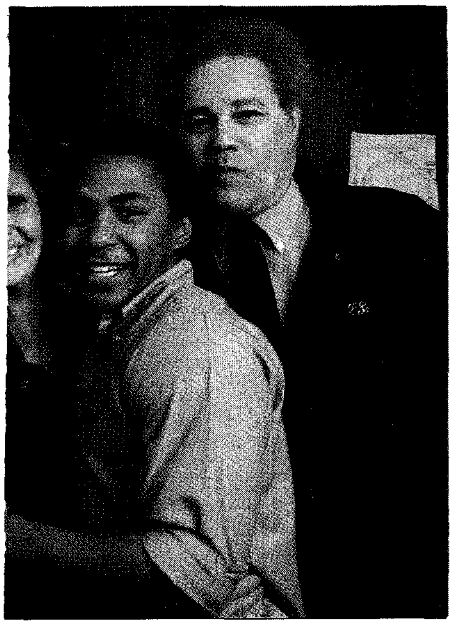


Zoo crew: *Shannon with (from left) Nels*

Photograph by Donal Holway.

INDEED, A KEY TO SHANNON'S SUCCESS has been the capacity to adapt his style to vastly different markets. Born Michael Moore, the only son of an army sergeant who moved constantly, he became accustomed to change early and ended up attending 22 different schools. He was painfully shy as a child, and one response was to create a fantasy persona—a fast-talking D.J. (To this day, Shannon is tongue-tied and slightly awkward in front of strangers.) Hanging out in his basement with a tape recorder running, Shannon would play records and add his own rap in between. Eventually, he sought an audience, hooking up a closed-circuit-broadcast system to his next-door-neighbor's house—with a speaker stolen from a drive-in movie, a microphone removed from a pay phone, some spare wire, and a dry-cell battery.

Two weeks before his high-school graduation, following a fight with his father, Shannon ran away from his home in Indianapolis. For the next three years, he worked at odd jobs across the country. At one point, he moved in with a hooker in Manhattan Beach, California. His break, he says, was getting drafted. While based at Fort Bragg, in North Carolina, he got a job as a D.J. at a station in nearby Fayetteville. He became the "D.J. soldier," winning special treatment from officers by dedicating songs to their wives.



tain, Stevens, Captain Kevin, and Bell.

In 1969, after two years in the army, Shannon got his first full-time D.J. job: as the $120-a-week midnight-to-morning man on WABB, in Mobile, Alabama. At that point, he began to remake himself. Convinced that he needed a new name for his new job, he settled on Scott Shannon (a.k.a. Supershan, your ever-lovin' leader) and a new image: a screaming, machine-gun, rapid-fire, rock-'n'-roll nighttime D.J. He became Mr. Hip, in his peaked-lapelled suits and omnipresent sunglasses.

But images came and went. When he moved on to WMAK, in Nashville—via Memphis—he decided to seek a broader audience. He dropped the Supershan act and affected a mellower style. After two years, he was named program director at the station, and, although its format was Top 40 in the heart of country music, the station went to No. 1. ("Every country-music star really wants to make it big in Top 40," says Shannon.)

He enjoyed similar success at his next job—WQXI, in Atlanta—although he was eventually fired following what he

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calls "a clash of egos." After working for two years as a promotion man for Casablanca Records, he returned to radio—WPGC, in Washington, D.C.—only to engineer another ratings coup and get fired again. This time, he says, the firing was merely the climax to endless battles with the conservative Mormon owners of the station.

Finally, in 1978, Shannon signed on with WRBQ-F.M., in Tampa, Florida. He immediately gave it the nickname "Q-105." Working with a partner named Cleveland Wheeler, Shannon created his first "Morning Zoo" and refined his concept of promotable personality radio. The station sponsored shuffleboard tournaments for senior citizens, handed out Q-105 coloring books to kids, and hired a group of pretty young women to make appearances all over town as "Zooettes."

The best-known local personalities became regular Zoo targets, among them three zoning commissioners who always seemed to vote as a bloc—in favor of nearly any request before them. When the commissioners were finally indicted in the case, the station's song about them—"Goin' Zonin' "—received national attention. After eight elderly men were arrested for playing penny-ante poker, Shannon dubbed them the "Largo 8" and made their case into a cause célèbre.

"I invented celebrity in Tampa," Shannon says proudly. "Before I came and started talking about local people, no one knew who they were. I was a walking *People* magazine."

By the time Shannon was approached, last spring, about moving to New York, Q-105 was getting a higher share of audience than any radio station in America.

But how could he resist the chance to run a station in New York? Its owner—Malrite Communications—was part of the lure. An aggressive company, Malrite already ran several top-rated stations, including Cleveland's WMMS, perhaps the most admired rock station in America.

IN JULY, SHANNON SET UP HIS Z-100 command post in the Presidential Suite of the Hilton in Secaucus. Armed with a typewriter, a multicolored map of the metropolitan area, and four phones that rang nonstop from 7 A.M. to midnight, he began interviewing D.J.'s and familiarizing himself with the New York market. Most stations, he discovered, focus their attention exclusively on Manhattan. But there are at least as many young listeners in New Jersey and on Long Island. Shannon simply crossed out Manhattan in his mind; if he could capture suburban listeners, he figured he'd have a winner. As it turned out, kids in Manhattan tuned in, too. And so did adults in their twenties, thirties, and forties.

Sales manager Gary Fisher, recruited from WABC ("They tore my heart out when they switched to talk"), calls the WHTZ approach "reach-casting." Hype, certainly, but clever hype. Z-100 does reach 2 million listeners a week. When it went on the air, back in August, advertisers laughed at Fisher for suggesting that they pay $90 a minute for ad spots. Now they're standing in line to pay $350 a minute. Even that may sound like a pittance, but with some eight commercials an hour, it adds up to between $15 million and $20 million a year in revenues.

Can it last? Rival programmers, reeling slightly, talk hopefully about the burnout factor. They say that such high energy can't be sustained. That the novelty will wear off. That listeners will grow bored.

"By the time they do," insists Shannon, "I'll already be on to something else."

SHANNON IS SITTING AT HIS desk in an office cluttered with records, baseball hats, T-shirts, magazines, correspondence, posters, bumper stickers, and a wad of pink telephone messages the size of his fist.

He picks one of them out and dials the number of the *PM Magazine* offices. Dani Folquet, one of the local hosts of the syndicated television show, had called to say she wanted to do a story on Z-100. As it happens, she's married to Lee Mazzilli, the baseball player.

"Danielle, that you?" asks Shannon. "Hey, listen, you still married? Really, still? How long is that gonna last? Listen, did you know we advised Lee last fall that he better move up the wedding date before you put on any more weight? You heard that? No, I'm kidding. You're cute. When you got married, we set up a sob line for all the girls who loved Lee. I'm glad he's rich, so he can run you down to Sarasota every week. And listen, if he has a bad season, you can always get the cheap People flight direct to Sarasota. So when do you want to come visit us anyway?"

Shannon picks up another line that's been blinking. It's a blast from the past: Herbie, who used to run a bar in Memphis where Shannon spent his nights drinking C.C.-and-sodas, eating steak sandwiches, and listening to Ronnie Milsap sing.

"Hey, Herbie! How you doin', outlaw? Me? I'm doin' fine. I was down in Tampa running a station there. I loved it. I was gonna stay and finally settle down. No, seriously. But then these people from Cleveland came down and kidnapped me. Wouldn't let me out of the room till I said I'd come to New York. Now I'm running the No. 1 radio station in America. So what scam have you got going?" ▬

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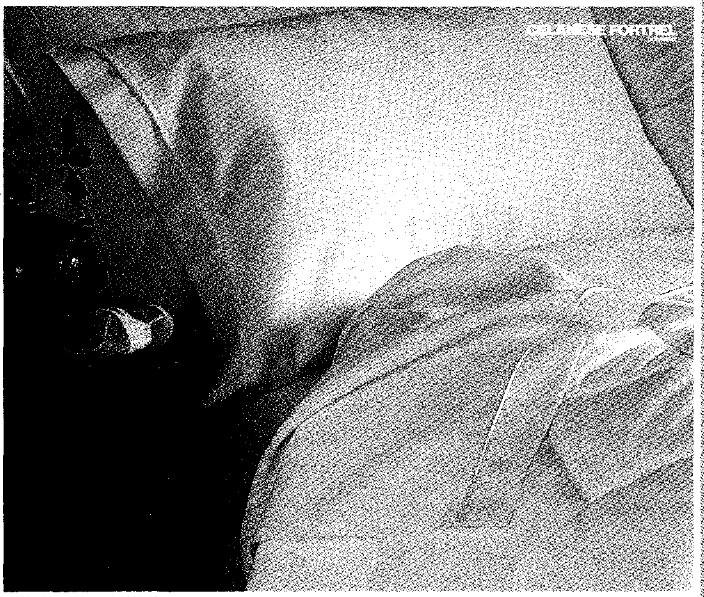

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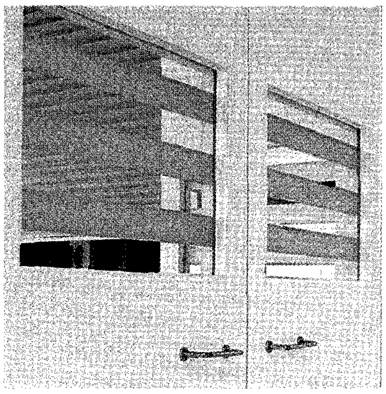
CUTTING-EDGE KITCHEN

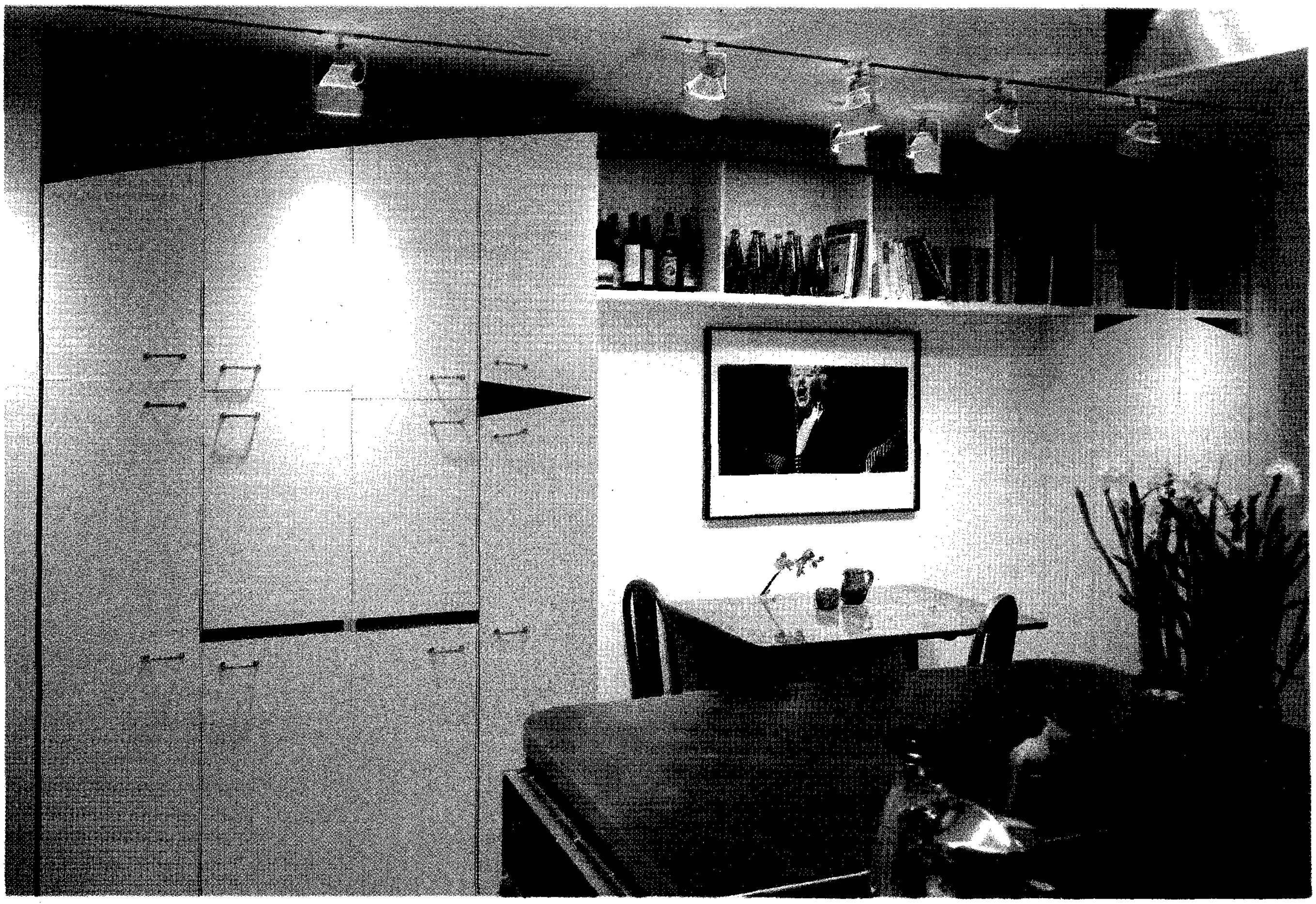
MANY ARCHITECTS COMPLAIN THAT KITCHENS, WHICH MUST be functional above all, don't permit them to spread their creative wings. And, in fact, it *is* quite a feat to wedge two ovens, two dishwashers, two sinks, six burners, and a couple of dozen cabinets—standard operating equipment among the culinarily ambitious—into a space that is inevitably too small. But the room shown here, designed by Alan Buchsbaum and David Becker, proves that kitchen design can be quite a bit more than just putting the pieces of the puzzle together.

What their client asked for, in addition to the usual two of everything, was a kitchen that would be "all white and shiny. Something glamorous." What they gave her is a design so full of revolutionary ideas that it might appear subversive were it not so dazzlingly packaged. Here the lopsided arc is a leitmotif, cupboard doors don't always line up, handles are sometimes askew. The floor, of Italian ceramic tile by Fiandre, is laid in a pattern that, while not really random, is not a straight checkerboard either. And on the ceiling over the stainless-steel-topped island is a labyrinth of structural beams, utility lines, lighting fixtures, and ventilating ducts.

Yet the result is all polished glamour, thanks, in part, to the materials, which are nearly as newsworthy as the design. Overhead cupboards have insets of mirror and sandblasted glass in alternating stripes. The cabinets themselves are made of Colorcore, a material that can be invisibly seamed, their arched tops of padauk or purpleheart, rare imported woods. Countertops and back splashes are Sardinian pink granite, the dining table is blue granite. Together with the design, these materials make this kitchen one in which the big idea is refreshingly more than the usual hackneyed reanalysis of the sink-stove-refrigerator work triangle. ▬



Insets of mirror and sandblasted glass in the cupboard doors are among the eccentric design elements of this kitchen by Alan Buchsbaum and David Becker. Others include cabinet doors that don't line up and a random pattern of floor tiles.



Photographed by Norman McGrath.

Music/Peter G. Davis

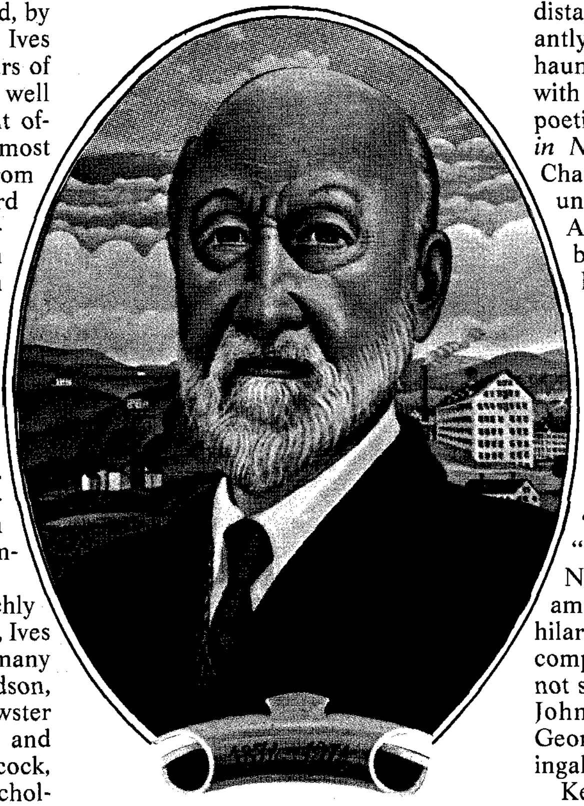
IVES THRIVES

"...Charles Ives was a visionary, an earthy puritan, an intensely political animal, and also a boldly original composer..."

WHEN **Charles Ives** WAS ALIVE, FEW OF his friends would have dared second-guess a man who had, quite literally, raised Yankee cussedness to a high art. Still, I imagine he would have been pleased, and possibly a bit surprised, by Symphony Space's Wall-to-Wall Ives marathon—twelve consecutive hours of the composer's music performed by well over a hundred musicians, all of it offered free to the public. Ives wrote most of his scores in virtual isolation from the musical community, and he heard very little of his work until audiences began to "discover" him shortly before he died, in 1954. Even at that, Ives always regarded music as basically a communal activity—surprised visitors to his home in West Redding, Connecticut, were urged to add some musical ideas of their own to whatever he happened to be working on at the time. He would surely have been delighted to see so many people in Symphony Space enjoying themselves and getting into the act.

In addition to there being a richly varied overview of his creative work, Ives was recalled on this occasion by many relatives and associates: his grandson, Charles Ives Tyler; his nephew Brewster Ives; his son-in-law, George Tyler; and John Kirkpatrick, H. Wiley Hitchcock, and Vivian Perlis, three noted Ives scholars. From their reminiscences and comments, Ives the man came vividly to life. He was a visionary who could rattle conversation with such thoughtful but loaded aphorisms as "Music may yet be unborn." He was an earthy puritan who once proclaimed that "no theologian has yet proved that Christ never had a stomachache." He was an intensely political animal who could write a scathing musical satire inspired by the betrayal of his Wilsonian ideals when Warren Harding won the 1920 election. He built up a successful insurance business and became rich enough to encourage countless young musicians while his own music languished unperformed. Most of all, he was probably the most boldly original composer America ever produced, anticipating almost every avant-garde technique in the book. Yet deep down, he seemed slightly ashamed of himself: Only "sissies" wrote music, and some commentators have provocatively suggested that Ives's most ferociously dissonant experiments were at least in part an attempt to prove his masculinity.

I cannot possibly pretend to be objective where Ives is concerned. I never hear a note of his music without thinking of my own two grandfathers, both crusty Yankees, as they argued over who had a better recipe for hard cider. Ives's masterpiece may well be his Second Piano Sonata, portraits of four New England literary giants and subtitled *Concord, Mass.*—the town where I was born and where I grew up with Emerson, Thoreau, Hawthorne, and the Alcotts as shadowy but omnipresent neighbors. In this knotted but strangely translucent score, with its fistfuls of notes and uncompromising integrity, Ives explored his roots—and mine—with clear-sighted, deeply penetrating, and unsentimental precision.



Connecticut Yankee: *An Ives marathon.*

Stephen Drury played the *Concord* Sonata, appropriately placed at the center of this marathon. Surrounding it were examples of Ives in all his moods, from the most mundane to the most transcendental. The aspect of the composer that appeals to nearly everyone is his uncanny ability to evoke a not-so-distant New England past: the poignantly nostalgic song "Down East," hauntingly sung here by Jan De Gaetani with Gilbert Kalish at the piano, or the poetically impressionistic *Three Places in New England,* played by both the Chamber Orchestra of New England under James Sinclair and later by the American Composers Orchestra led by Dennis Russell Davies.

Ives deplored the treacle that passed for serious music in this country during the early years of the century, and he often ridiculed it, devastatingly. Paul Sperry sang one of these wicked send-ups: "Romanzo di Central Park," a soupy ballad with a text that consists of paired rhyming clichés: "night, delight"; "kiss, bliss"; "heart, impart"; "blest, rest." The New Amsterdam Singers offered, among other items, "In the Alley," a hilariously gooey love song that the composer tells us on the title page "is not sung by Enrico Caruso, Jenny Lind, John McCormack, Harry Lauder, George Chappell, or the Village Nightingale."

Kees Kooper and Marie Louise Boehm played two violin sonatas, both typically ebullient Ivesian collages of hymn tunes and folk melodies. More choral music of a religious and political nature was sung by Canticum Novum and the American Music-Theater Group; Daniel Stepner played the reconstructed Fifth Violin Sonata; and Dennis Russell Davies gave a coruscating interpretation of the fiendish First Piano Sonata. When Ives's music, so long neglected during his lifetime, threatened to become a glut on the market at the time of his centennial ten years ago, there was talk about Ives as a passing fad, a fashionable skyrocket that would quickly burn itself out. Since then, the composer's greatest scores have found a secure niche in the repertory. Symphony Space's absorbing retrospective powerfully reinforced the comforting notion that Ives, in all probability, is here to stay. ▬

Illustration by Richard Hess.

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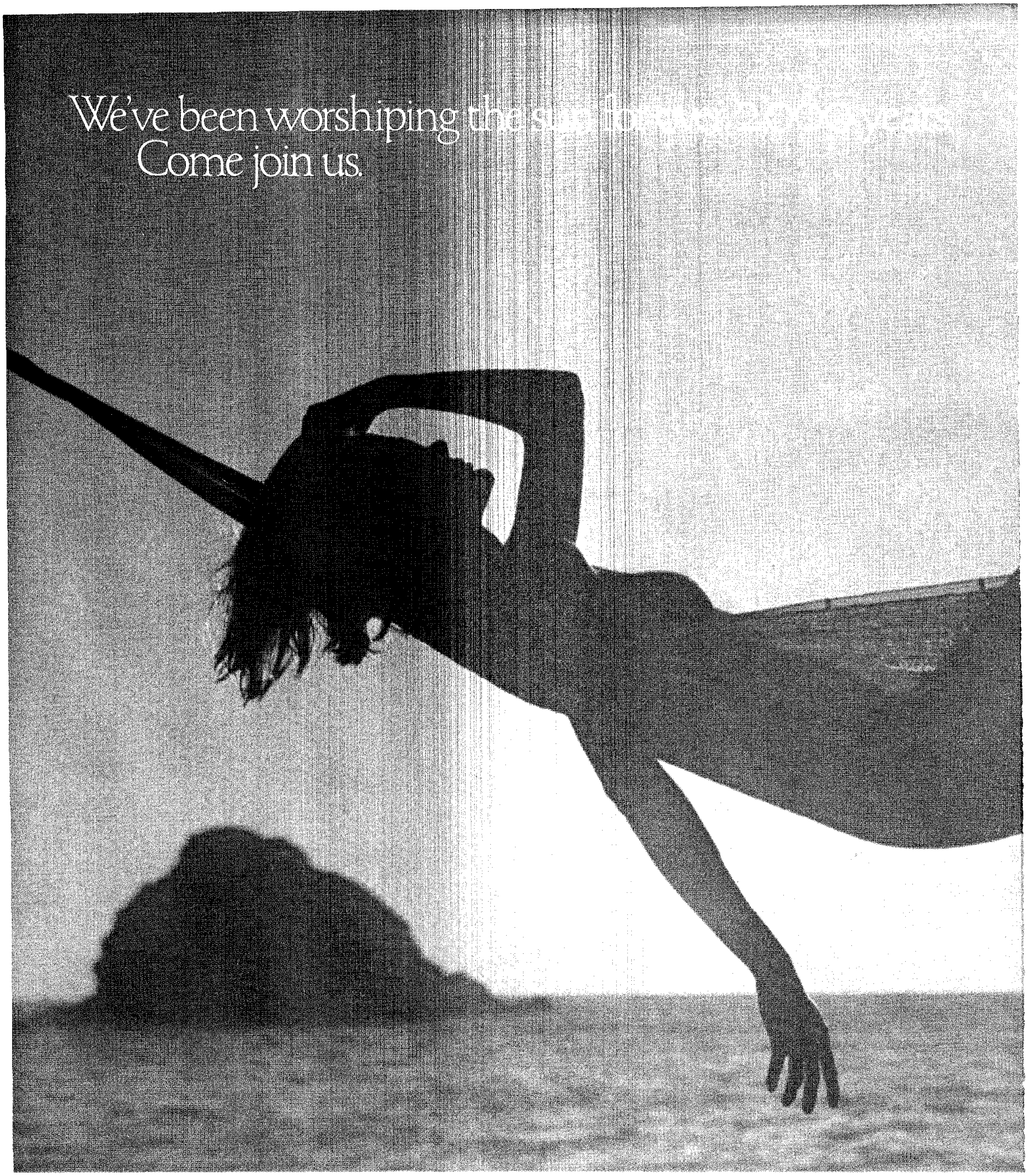
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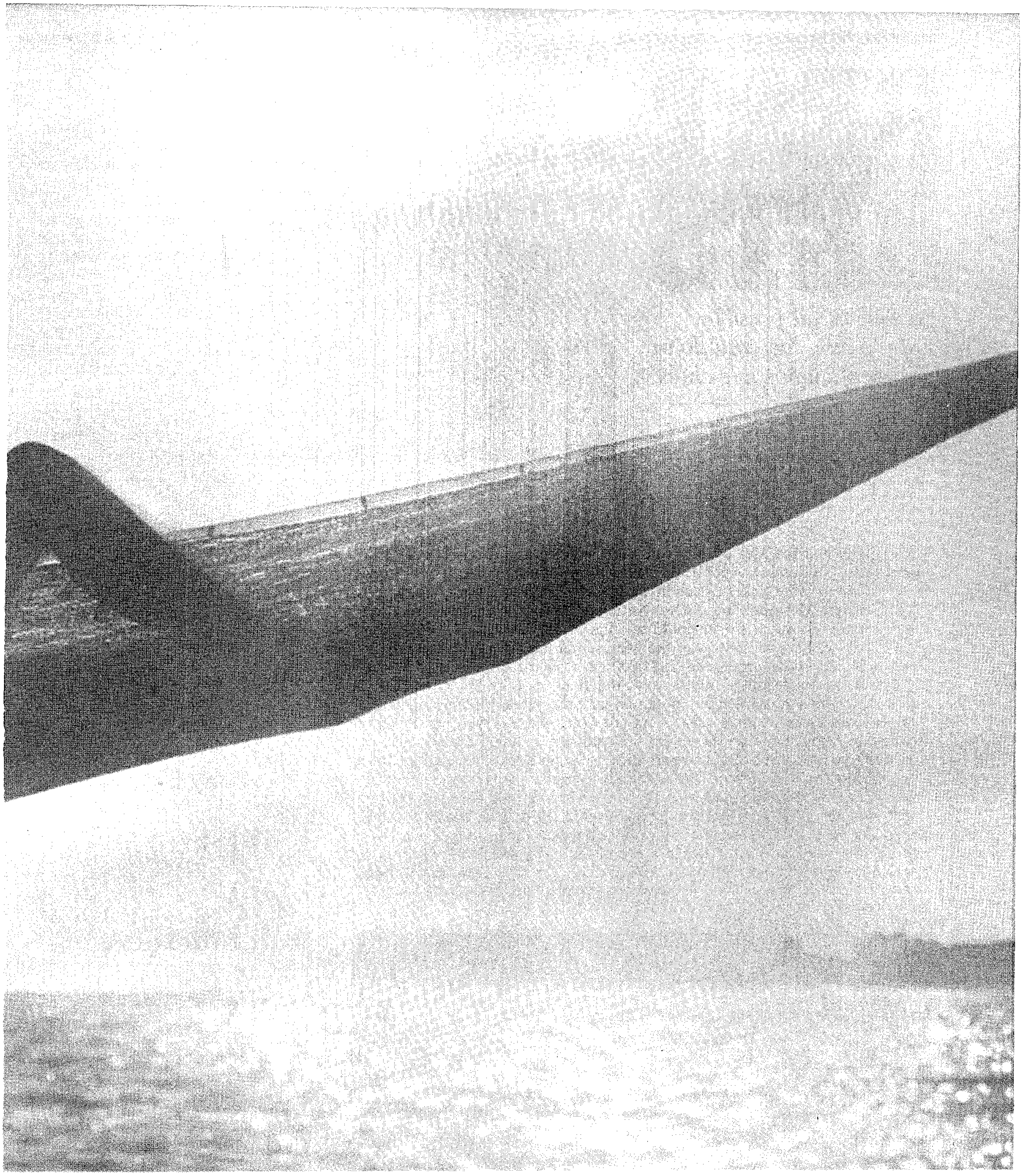

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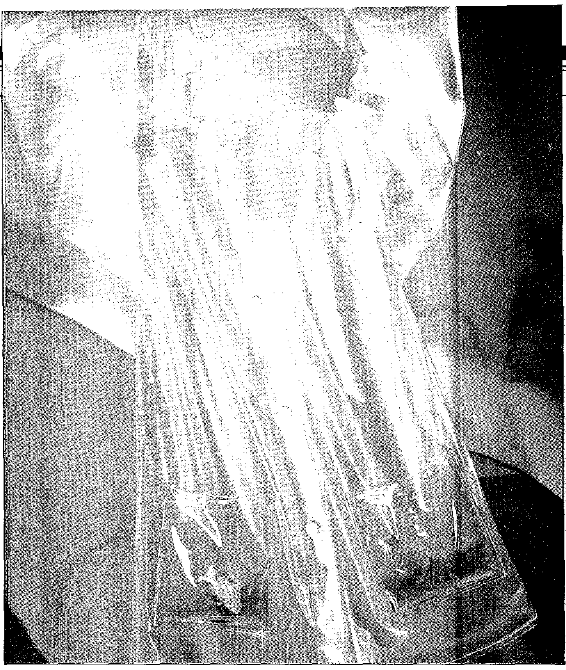

Splash Dance

No more cries of "Rain, rain, go away" when kids can go out to play in delightfully silly raincoats like this one. Puddles and swimming plastic fish travel along in the sealed double pockets. In sizes small, medium, and large (they fit children ages three to seven), they're $12.50. And the chubby fish don't ever have to be fed.

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Sing, You Winners

Gala concerts at the Met usually cost much money and present today's big opera stars. On Sunday, April 1, the Met will present *tomorrow's* opera stars for very comfortable ticket prices in a concert showcasing the operatic gifts of the eleven Metropolitan Opera National Council Regional Auditions finalists (only an opera singer could say that in one breath!). These singers, shown below, have already won the Met semifinals, which gives each of them a $4,000 study grant and a $1,000 cash award. (Actually, the word "semifinal" is misleading; this is now the final step in the competition, eliminating the embarrassment potential of past years, when some semifinalists went on to become great stars but some winners were never heard from again.) Now, between the end of the competition and Sunday's concert, they undergo a two-week intensive-training program by the Met staff in voice, stage movement, and diction. Thus, when we see these singers in concert on Sunday, singing arias and duets with the Met orchestra, their sheen will be that much brighter. This concert is a joyous event, a gift from the Met to us. So, in the year 2014, when the auditions celebrate their sixtieth year, you will be able to recall having heard a promising newcomer who went on to become a great Met star. Pavarotti, look out! —**Jordan Schaps**

METROPOLITAN OPERA NATIONAL COUNCIL REGIONAL AUDITIONS GALA FINALISTS CONCERT
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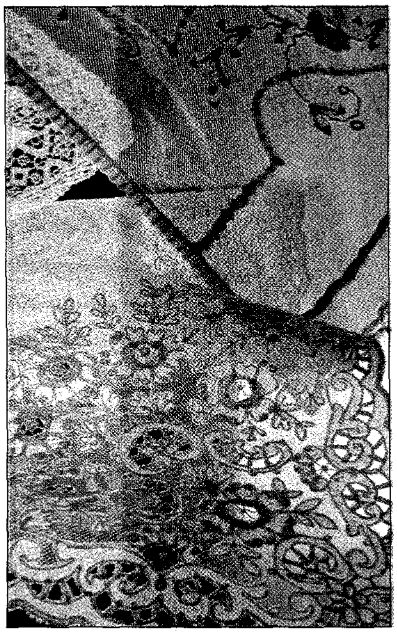


Lace Lift

No wonder April was the cruelest month. That's when Edwardian housewives did their spring cleaning. Yards of draperies were removed, aired, and stored. And yards of lacy curtains starched, ironed, and hung. For most of us, no such seasonal transformations. We make do with the same old blinds or curtains year-round. But now that the Wicker Garden has amassed a collection of the laciest turn-of-the-century curtain confections—appliquéd and embroidered net, leno-weave drawn work, Battenberg lace ($150 to $1,000 a set)—we'll welcome spring by decking our windows in gossamer dress.

THE WICKER GARDEN/*1318 Madison Avenue, near 93rd Street/410-7000*

Photographs: top, Corinne Colen (watercolor backdrop by Wendelin Eve); center right, Ted Hardin; bottom, Donal Holway.

Hollywood and Vine

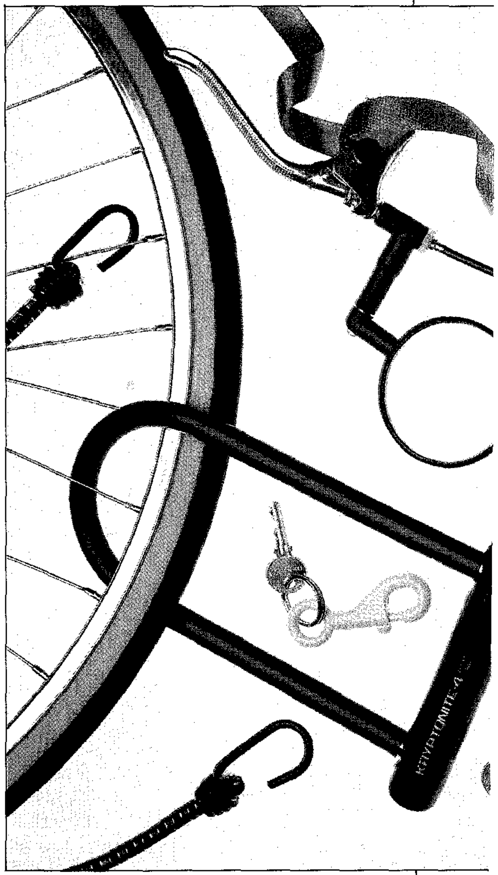
French wines have been celebrated in story, song, and—yes—dishes. We haven't heard any domestic songs or stories yet, but now California wines can at least claim their own crockery. These porcelain plates will proudly bear fruit and cheese to accompany those fine California whites and reds. Each set of four—covering grape-growing areas from Sonoma to the more recently developed south-central coast—is $49.95.
ROBIN IMPORTERS/*510 Madison Avenue, near 53rd Street/753-6475*

Little Dippers

Taste spring's treasures now: tiny crunchy zucchini, tender baby eggplants, finger lemon-drop squash, a scattering of seductive zucchini blossoms. Steam these early buds (flown in fresh from Florida) for three minutes, then serve with a tingling lemon sauce (1 tablespoon lemon juice, 2½ tablespoons olive oil, 1 tablespoon chopped chives, salt and pepper to taste). Or dip them in a mixture of pepper and coarse salt and nibble them raw, with a chilled Chardonnay. The tiny squash and eggplant are around $6.95 a pound, zucchini blossoms around $18 (a pound goes a long way). **—Colette Rossant**
DEAN & DE LUCA/*121 Prince Street/431-1691*

New for the Road

A bicycle lock *could* be pretty, but it *should* be sturdy. And our colleagues on wheels tell us that the Kryptonite-4 has been both since 1977. This year, the steel-alloy shackle ($55) has been improved—by equipping the lock with a Medeco cylinder. Which means that your bike is safer not only from vandals armed with hacksaws but from sophisticated thieves carrying lockpicks. (Making it tough on the bad guys doesn't make it tough on you: The J-shaped hinge makes closing the lock easy.) Nothing is sure in this continuum of *tsuris,* but even our local precinct pals point out that the Kryptonite-4 can't hurt. What also can't hurt all the cyclists who go hurtling down Second Avenue on their racing bikes is the ability to see behind. Hence the eminently sensible (and, dare we suggest, attractive) Mirrycle ($12), made in Colorado, where they think of such things. The Mirrycle attaches to the hand brakes on drop-style handlebars, and the convex mirror picks up all the buses bearing down behind you. Surely even cycling purists can't object to accessories this stylish, since they're also effective.
HENRI BENDEL/*Lee Bailey/ First floor*



Photographs: top and right, S. Baker Vail; bottom, Daniel Quat.

Jesse Kornbluth

BLUES BROTHERS

"...The hit album *Texas Flood* is a collaboration between a hot new guitarist and the grand old man of the record business..."

Unlikely duo: *Blues shouter Stevie Ray Vaughan and producer John Hammond.*

STEVIE RAY VAUGHAN IS A HIGH-SCHOOL dropout from Texas. His father runs a garage, his mother teaches school. He has a square-tailed peacock tattooed on his chest and a Clint Eastwood cowboy hat jammed on his head. He doesn't talk or smile much. He doesn't need to—phrase for phrase, he is the most authoritative guitarist since Jimi Hendrix.

John Hammond wears tweed jackets and button-down shirts. He's had a crew cut since he was seventeen. His maternal grandmother was the eldest daughter of William H. Vanderbilt. He was born in an East 91st Street town house so big the ballroom could comfortably hold 250. He was educated at Hotchkiss and Yale. He has perfect manners, terrific stories, and a perpetual grin.

In the increasingly stratified music business, that Stevie Ray Vaughan and John Hammond even know each other is an anomaly. That the 29-year-old musician and the 74-year-old record executive can work together is even more unlikely. But collaborating with popular music's senior producer has been indisputably good for Stevie Ray Vaughan and his band, Double Trouble.

Consider: In two fast years, Vaughan signed with Epic, cut a debut album, made the obligatory MTV video, and played a scorching lead guitar on David Bowie's *Let's Dance* album. Then, just as his own album, *Texas Flood,* was being released, he went off to spearhead the backup band on Bowie's "Serious Moonlight" tour. Alas, the only thing serious about it was the exposure. Claiming that he was being paid $400 a night—"less than I'd make doing weddings"—Vaughan left Bowie and crisscrossed the country with his own band. At the end of the year, Epic had sold 500,000 copies of *Texas Flood,* and he had two Grammy nominations.

Vaughan is a rough-voiced blues shouter of the old school and a guitarist who can silence even a Texas crowd with his 1959 Stratocaster. Caught live, he is so exciting that *Billboard* compared him with "a runaway bulldozer speeding 90 mph down Main Street." On record, he's necessarily tamer. But in the seven songs he wrote for *Texas Flood,* it's clear he has mastered the subtle changes of Django Reinhardt as well as the down-home raunch of Buddy Guy. He may not yet be B. B. King—"I played rhythm guitar behind him one night, and he stood up, hit one of those incredible notes of his, gazed right over at me, and I damn near died"—but he's not far off.

The best part of Stevie Ray Vaughan's success, though, for those with an appreciation for the fine print on album covers, is that his mentor is John Hammond, who is legendary for signing and producing a series of artists that starts with Billie Holiday, runs through Count Basie and Charlie Christian, and culminates with Aretha Franklin, Bob Dylan (who was once known around Columbia as "Hammond's Folly"), and Bruce Springsteen. Hammond's name conjures up the image of a grand old man in a corner office at the CBS Building, culling the potential chart busters from a desk burdened with cassettes. That's not true.

John Hammond has, in the past decade, survived five heart attacks and a stroke. He is not supposed to work on Mondays and Fridays. He is strictly forbidden to work at night, when most records get produced. By decree of his doctor and his wife, his road trips are limited to the Grammy Awards.

So John Hammond's most important job now is to walk a few miles a day—part of that from his East 57th Street apartment to a one-room office only a few blocks away from the company he helped build. The speakers of his stereo rest on plastic milk crates. His entire staff is one assistant.

John Hammond shrugs off these circumstances. "If I must walk more slowly," he says, "I'll start out sooner." These days, he starts out earlier and earlier. He has a number of new projects to consider. And then there is Stevie Ray Vaughan's second album, *Couldn't Stand the Weather,* which will be released in a few weeks. Hammond's work on this record was finished months ago, but there's something about Vaughan that makes him eager to play the album for everyone who wanders in.

Personal history is part of it. Stevie Ray Vaughan had been gigging around Austin when he came to the attention of Frances Carr, owner of a quarter-horse track in Texas. Carr had just persuaded her friend Chesley Millikin to manage the track. Millikin had worked with the Grateful Dead and knew the Rolling Stones, so he took on managing Vaughan as well.

At Columbia, one of John Hammond's pet projects in the 1960s was the reissue of Robert Johnson's classic blues

Photograph by Frank Fournier/Contact.

records. Stevie Ray Vaughan had grown up on those records, so he had Millikin send a demo tape to Hammond. But Hammond had been retired by Columbia, and his fledgling company, Hammond Records, wasn't in a position to take Vaughan on.

Enter another major producer, Jerry Wexler. Wexler heard Vaughan in Austin, encouraged him to bring his band to the Montreux Jazz Festival, and promised to get him on the bill. David Bowie saw that performance. So did blues singer John Hammond Jr., who was also on the bill that night. And Hammond, who'd made a career for himself without any help from his father, told Vaughan there was really only one producer for him.

Jackson Browne also saw Vaughan at Montreux. "Jackson was so impressed he invited Stevie to make a demo at his Los Angeles studio and threw in the tapes for free," Chesley Millikin recalls. "Stevie can be very fast—instead of a demo, in three days we had an album."

With those tapes in hand, John Hammond convinced Epic to sign Vaughan. Then he settled in to perform what he considers his most important contribution to music: protecting the purity of the sound. "I'd worked with Dolby when it was being developed," he explains, "and I decided it wasn't for me. Neither are a lot of overlaid tracks. I want to hear the shocks. If I've got a creative artist and he's cutting tracks, he tempers his interpretation. I'd rather have him react to live sound."

This approach had worked spectacularly for Dylan and Springsteen, so Vaughan didn't resist Hammond's plan to make "an honest record" of *Texas Flood.* Making the second album was another story. Like every musician alive, Vaughan wakes up late and stays up forever. To accommodate Hammond, he tried recording during the day, but the experiment was doomed. Hammond then defied his wife and doctor to sit in on several evening sessions. "Stevie wrote six new songs just before we started recording. It was like the early days with Dylan, when he was writing five tunes a day."

The song that Hammond loves best is a long, haunting number called "Tin Pan Alley." He calls it "a tremendous and dynamic song that starts low and builds." Chesley Millikin sees it differently. "It was Stevie's first time recording in New York," Millikin recalls, "and he started with 'Tin Pan Alley.' He did it in one take—and I can't help feeling it was his tribute to John Hammond."

For Stevie Ray Vaughan, one tribute clearly isn't enough. "John and I are planning to work together," he says, "for quite some time." John Hammond, grinning madly, couldn't agree more. ■

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Theater/John Simon

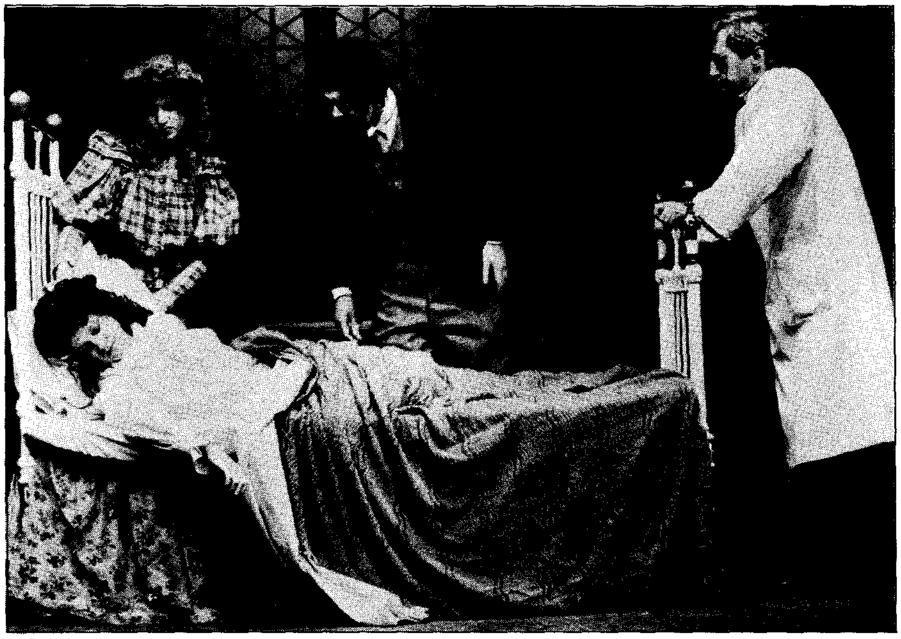
EAST, WEST, AND IN BETWEEN

"...The New Vic offered a creaky *Dracula,* Bartók in Budapest disappointed, but there was good Ayckbourn in San Diego..."

IDEALLY, A PRODUCTION OF *Dracula* would be performed in a theater so intimate that you could see not only those Transylvanian fangs entering the white, virginal flesh of their victims but also the twin red marks left in their wake. Kazuko Hillyer's Beacon Theater, however, is a vast, uninviting, unacoustical barn that visiting kabuki troupes or ordinary bats may find congenial, but that dims the visual and swallows up the aural delights in which **Dracula or A Pain in the Neck** seems to trade if not abound. Performed for a guest week by London's New Vic Theatre, the show lost many of the semi-endearing young charms that would have brightened up a small house, in which the bounding interaction between cast and audience on which so much depends here could have achieved the requisite sense of conviviality and conspiracy. Shorn of such extras, this vaganza creaked in more than its crypt-door hinges.

Contrived by Phil Woods and the director, Michael Bogdanov, with addenda by eight others, two of them in the present cast, the show follows the outlines of Bram Stoker's tale even as it gets embroidered with vaudeville, varsity-show, and camp high jinks, foremost among which are campy visual effects and rebarbative puns, some funny enough, some not. It all depends on whether one relishes having cast and spectators attempt to stop the vampire with a rendering of the Halitosis Chorus, whose entire lyric is a repeated "Men of Garlic"—a definite ear- , if not show- , stopper. Or on whether one enjoys Lucy's corpse being decapitated with a saw, whereupon Jonathan clumsily tries to pierce the heart with mallet and stake, in a way that is neither cricket nor croquet. "You missed!" shouts Dr. Van Helsing, "now we'll have to do it manually." And while enjoining the others in a Peter Sellersy Dutch accent to keep their lips "shtiff and upper," he proceeds to disembowel the cadaver with an insertionary zeal surpassing a small Dutch boy's before a bursting dike. (There is a pun on dikes, too, never fear!) As an endless tangle of entrails gets tossed about like a macaroni salad, the doc grunts, "She had a lot of guts, this girl."

Well, that should clue you in about what you missed, if that isn't too strong a word. Bogdanov's direction keeps things bustling even if not exactly progressing. The cast of seven young people worked with lunatic fervor on stage and throughout the auditorium, and, during the interval, in the lobby as well, what with Micky O'Donoughue (Renfield and other loonies) praising the intermission dialogue to bystanders, and the undead Lucy (Moira Brooker) running around in her shift and bare feet as she forages for appetizing male theatergoers. Plenty of life in these undead, but not always the liveliest of humors.



Vic vampire's victim: *Colette Stevenson, with Moira Brooker, John Darrell, Chris Barnes.*

RECENT TRIPS TOOK ME TO **Budapest** and San Diego. In the former, where I attended a survey of the past year's Hungarian films (and was impressed by several, notably *Light Physical Injuries* by György Szomjas and *Diary* by Márta Mészáros), I did not have time left over for theater, not even the much lauded, modest and proscenium, staging of *Cats.* I did, however, snatch an evening at the opera that augured well: the Bartók-Balázs triptych consisting of the sublime opera *Bluebeard's Castle* and the two not quite successful but spellbinding ballets, *The Wooden Prince* and *The Miraculous Mandarin.* Alas, the marvelous Budapest Opera House was closed for renovation, and we were relegated to the Erkel Theater, another barn with wretched acoustics, where the orchestra (through no fault of János Ferencsik for the opera, or of two other able conductors for the ballets) came across wooden but not princely. Even as gifted a singer as György Melis sounded indifferent. As Judith, Katalin Mészöly had an upper range devastated by more than the acoustics, and acted the tragic young bride like an aging soubrette.

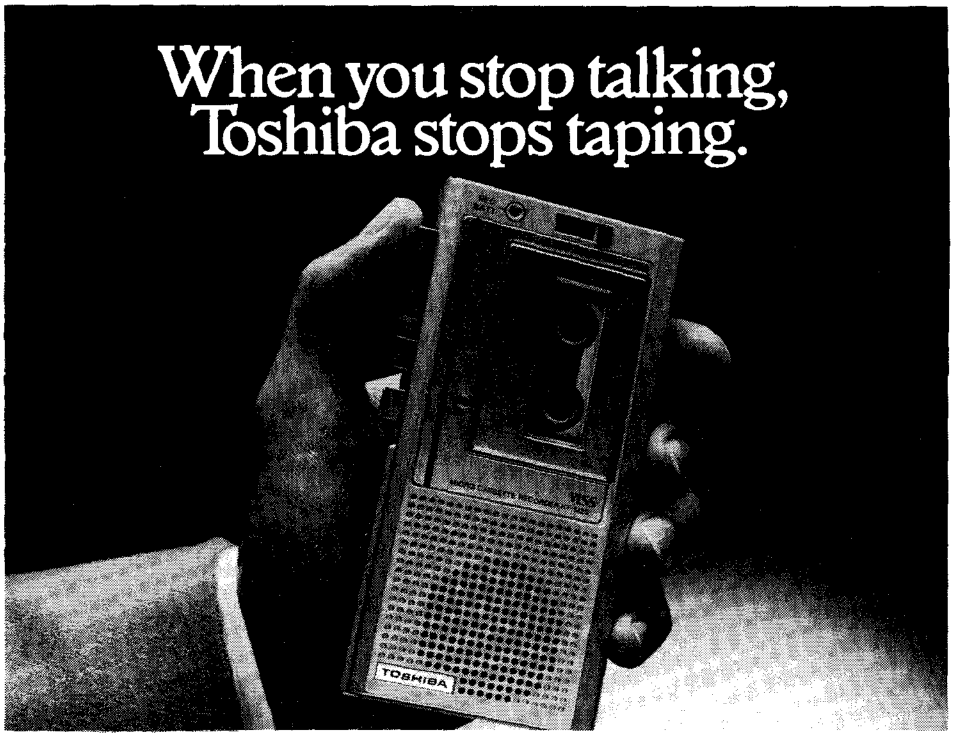
The visual elements were likewise inadequate, although the sets were obviously planned for a bigger stage. Still, when blocks of supposed stone billow like sheets in the wind, we're in trouble anywhere. There were stabs at swinging modernity, as in Gábor Forray's set for *The Wooden Prince,* whose castle looked like an aviary designed by Lord Snowdon, and whose fairy wore a tripartite costume by Judit Gombár with a different solid color for each breast and the lower torso. There was an acceptable but unexciting choreography by Gyula Harangozó for the *Mandarin* and a more daring but spotty one by László Seregi for the *Prince.* The dancing was generally good, albeit mostly in the hefty Russian manner that didn't quite jibe with the more Western choreography.

San Diego's Old Globe Theater offered two British plays during my stay. On its small arena stage there was Simon Gray's admirable *Quartermaine's Terms,* routinely staged by David McClendon, but losing a lot by central staging. It lost even more by some performances: John Aylward's and David Hunt Stafford's lackluster, and James Ray's and G. Wood's dismal. Conversely, David Huffman was engaging as the accident-prone Meadle, and the two female roles were expertly handled by Holly Villaire and Kendall McLean.

Of greater interest was Alan Ayckbourn's *Taking Steps* (1979), not yet seen in New York, and performed on the main stage, in as handsome and comfortable a theater as I ever basked in. This is not top Ayckbourn, but there is enough wit and resourcefulness afoot to keep the occasionally sagging interest from lagging. There is the usual master gimmick, in this case three floors of a house, along with connecting staircases and corridors, represented by a continuous flat stage surface but with the different elements clearly marked by large lettering and architectural drawings on the floorboards. The topographical disorientation enhances the general discombobulation, indeed becomes its objective correlative.

I won't try to summarize the complicated plot of this two-bedroom farce cum one-drawing-room comedy, which received fetching direction from Craig Noel and winsome scenery from Nick Reid. But this cast, too, was uneven, though not quite roller-coasterish. As a third-rate dancer trying unsuccessfully to run out on her boring and overbearing businessman husband, K.T. Sullivan looked and mimed the part better than she delivered it, but Mitchell Edmonds was hilarious as the pompous yet not wholly unlikable spouse. As his lovelorn brother-in-law, whose superior boredom puts everyone to sleep—not excluding the man himself—Jonathan McMurtry started out well but then, like his character, succumbed to his own dullness. As a bumbling young lawyer, Don Sparks displayed impeccable comic verve throughout. Much less good was Jeffrey Alan Chandler as a Yamaha-riding landlord; as another, more successfully elusive young woman running out on the same man twice, Kristen Lowman was short on both charm and acting ability.

But, once again, Ayckbourn demonstrates how much a farce can benefit from a fanciful choreography. Ascents and descents along a spiral staircase as flat as a pancake ought not to be unceasingly amusing, but the play neatly turns that trick. With an assortment of other sight and sound gags all around, *Taking Steps* manages to be a superior piece of *esprit d'escalier.* ▬



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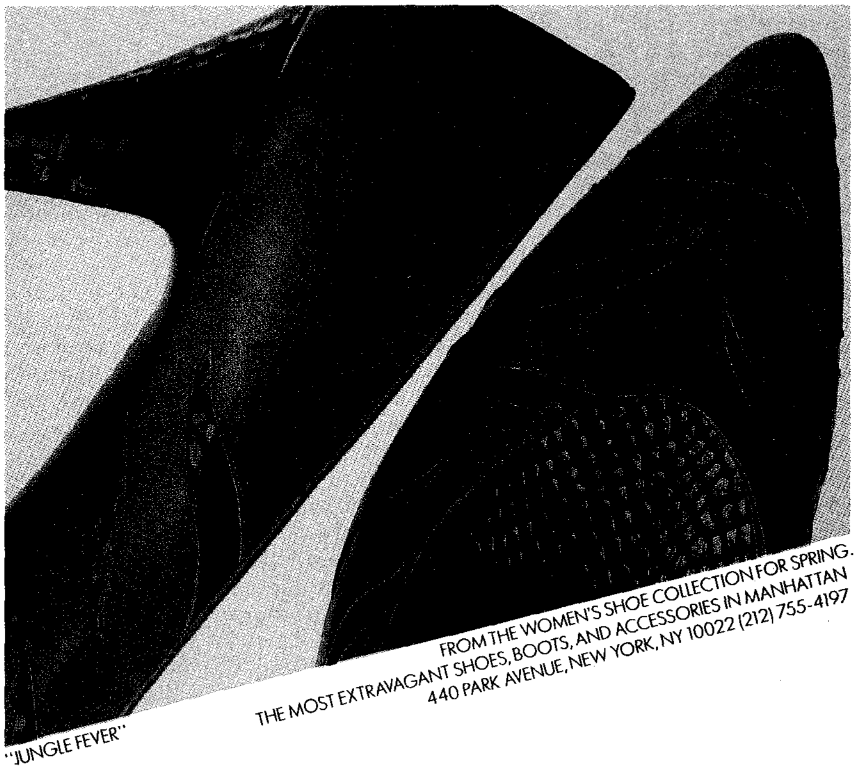
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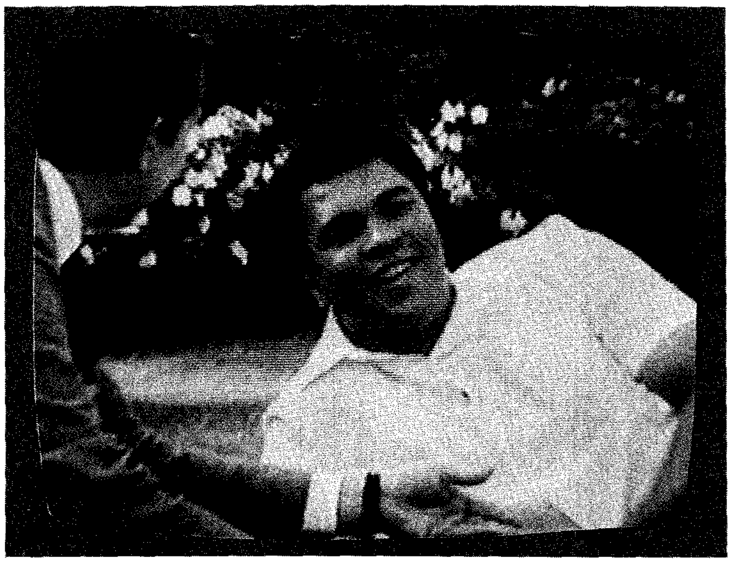
Television / John Leonard

THERE'S SOME GOOD NEWS TONIGHT

"...Between them, CBS's *60 Minutes* (journalism) and *The American Parade* (uplift) prong something like the truth..."

BECAUSE **The American Parade** WILL BE live—that is, Charles Kuralt, in person, will sit in his command module on West 57th Street, talking to his monitors every Tuesday night (8 P.M.; CBS)—it is impossible to say at press time exactly what you'll see on the new magazine program that intends to "celebrate" America without being mushy. I've looked at three segments scheduled for the first hour, and if they don't dazzle us into transcendence, they are perfectly respectable examples of electronic journalism.



A champ in retirement: *Bill Kurtis interviews Muhammad Ali.*

In the most ambitious of these segments, Bill Kurtis follows Muhammad Ali about in his fitful retirement. I-Am-the-Greatest toys with some children. He spars with a horse. He performs a parlor trick with pieces of string. As he moves, heavy of foot and slow of speech, around a farm in Michigan that used to belong to Al Capone, he is explained by his third wife, Veronica, his former trainer Angelo Dundee, and his Muslim adviser, Herbert Muhammad. Kurtis says, "When you are with him now, you are struck by the silence." Kurtis notes a glaze in the eyes, a twitching of the hands: "When we see his interviews, we sense that something's wrong." What Kurtis wants to know is if Ali is brain-damaged.

Not at all, says one doctor. Maybe a little, says another. Veronica says he's just a lazy talker. Ali joshes Kurtis: "I wish I could talk as pretty as you." We hear about CAT scans and thyroid problems and "social depression" and so on. "The picture," Kurtis admits, "is still unclear." Anyway, by his own estimate, the man took more than 175,000 punches. It would be amazing if that hadn't done *something* to the "jellylike mass" inside his skull. Ali himself compares his career to war; you can go to war "and come back with one leg. Was it worth it? Add it all up, I'd do it all over again." I believed him. I also winced. Imagine asking a man to his face whether his brain is damaged. Imagine his patience in answering this question. Howard Hughes had the right idea.

On another segment, Andrew Lack looks into the case of a six-year-old boy, Duffy Mayo, who was thought by most doctors to be autistic, and who behaved as if he were drunk. We switch from the 6-year-old boy to a 75-year-old man, the writer Charles Swaart, who was thought by most doctors for 30 years to be an alcoholic, even though he never touched the stuff. The villain here, besides the medical establishment, is something called candida, a yeast in some of us that ferments our carbohydrates, turns them into alcohol without our knowledge or permission. With the help of drugs, this yeast can be controlled. Duffy Mayo now goes to school and, for the first time in his life, sings. Charles Swaart writes articles about doctors and candida. And television has a perfect story: a kind of hot plate that lukewarms the heart.

And, of course, as on every *American Parade*, there is another episode of Charles Kuralt's "On the Road." He is on the road this time to visit, in Missouri, an 84-year-old man named Lowell Davis, who is writing a book. Lowell Davis has put down the name of everybody he's ever met in his long life. When Kuralt drops by, there are 3,584 names in his book. Attached to each name is a biographical notation—extra-long hair, bad actor, generous with his bicycle, sweet-potato salesman. Until Charles Kuralt came to town, the only celebrity in the book was Jesus Christ, whom Mr. Davis met when he was baptized.

Art Buchwald will be funny, from Washington, every week, and this seems an excellent idea: Andy Rooney with brains. Dan Rather will appear occasionally, to report on the primaries. Along with Lack, Morton Dean and Maria Shriver will be regulars, and Diane Sawyer and Kurtis will contribute. Stories in the works include profiles of William Simon and Linda Ronstadt, a piece on the Peace Corps and on single mothers, a visit to Three Mile Island and to West Point. All this sounds more interesting than *USA Today.*

So far, most of the publicity attending *The American Parade* has had nothing to do with what anybody's seen. It has to do with Bill Moyers's declining to be the co-anchor of the Shad Northshield production. And some old-time, hard-line news guys at CBS are worried that the program will be too "soft," while the post–Edward R. Murrow newcomers and bingo freaks are worried it will be too elitist. I'm not worried about its quality at all. Northshield has always been a class act behind the camera, and so has Kuralt in front of it, and neither is likely to allow the show to be nibbled to death by the demographic ducks. If *60 Minutes* is two-thirds adversary journalism, and *Parade* is two-thirds moral uplift, between them, on CBS, they prong something like the truth.

I *am* worried about the set—191 television sets of various sizes and shapes. Kuralt is flanked by two towers of them, and off to his right is a huge American flag—50 four-inch TV sets for the stars, 115 thirteen-inch sets for the stripes, all of them made in Japan (although the Sony signature has been blacked out). According to Northshield, "We're taking the flag back from the right-wing maniacs." But must we give it to the Japanese?

Photograph by Roberto Brosan.

Movies/David Denby

IT MUST HAVE BEEN MOONGLOW

"...*Racing With the Moon* is an idyllic forties love story—small, sweet, tender but not sentimental..."

Racing With the Moon, AN EXTREMELY tender teenage love story set in 1942, is filled with longing for a time when a boy in a small American town could roam for hours across empty fields or take his girl skinny-dipping without fear of discovery. The movie isn't a gauzy nostalgic dream, like *Summer of '42*. The images are precise, the acting detailed and fresh, but still, one feels a pang for a time when there weren't so many people crowding one another in. The hero, Henry "Hopper" Nash (Sean Penn), a quiet, unformed seventeen-year-old with a hidden volatile streak, and his sleepy-eyed, loutish pal, Nicky (Nicolas Cage), are waiting out their final months of freedom in a Northern California coast town before enlisting in the marines. They're ready to fight "the Japs," and since they know they might not return, they're eager to get involved with girls. Hopper falls in love with a serious girl (Elizabeth McGovern) in skirts and saddle shoes; Nicky carelessly gets his Betty Grable–type girlfriend pregnant. *Racing With the Moon* is about adolescent confusions and stupidities. Yet it's clear from the beginning that nothing very terrible is going to happen. The movie is an American idyll—small, sweet, but not sentimental.

The screenplay, an original written by Steven Kloves, a 23-year-old U.C.L.A. dropout, is too predictable, and often too simple. Kloves's dialogue lacks color and surprise. But at least it's not manipulative or slick, and Kloves, who respects his characters, can write an earnest little flirtation scene without embarrassing us. He's a lucky man: The director, Richard Benjamin, works in so delicate a style in this movie that he nearly turns the screenwriter's simplicities into a higher form of truth. While you're watching you feel no impulse to ridicule.

When Richard Benjamin was an actor, I used to think his head was too big for his body, and when I put this together with the sarcastic characters he used to play and the wise-guy persona he cultivated on talk shows, I decided, somewhat fancifully perhaps, that his big head was bursting with more brains than he knew how to use as a performer, and that his frustration was making him supercilious and a bit smarmy. This may be nuts, but no one can dispute that Benjamin is using his intelligence as a director. His first film, *My Favorite Year*, was an extremely enjoyable farce, and now Benjamin has completely switched direction and gotten away with it. *Racing With the Moon* is a little thin, a little sketchy around the edges, but you know a director is in charge from the beautiful, unhurried images of characters moving across the landscape, and from the actors' alertness to one another. The movie is charmingly underdone: By letting the performers breathe, Benjamin has pulled off scenes that no one has even tried in 25 years.

Young lover: *Sean Penn in Richard Benjamin's film.*

Playing a surly big-city thug in *Bad Boys*, Sean Penn reminded some of us of Cagney, and this time, with his hair darkened and combed straight up, he's an unlikely combination of Eddie Bracken and Robert De Niro. This actor may be a chameleon, changing his looks and personality according to the period and the geography of the movie he's working in. His Hopper is a little wary and slow-speaking—a guarded country boy who may seem a lot more intelligent in a few years when his experience has caught up to his instincts.

After seeing Caddie (McGovern) dancing alone on a bluff overlooking the Pacific, Hopper falls in love with her. The courtship that follows is gravely serious and almost impossibly gentle: Hopper thinks that Caddie is rich, and Caddie, who lives in a big white house but is only the maid's daughter, hesitates about setting him straight because she doesn't want to disappoint him. The whole plot turns on Hopper's misunderstanding, but the filmmakers don't really work out what it means; Hopper isn't self-deluding or snobbish or hungry for money, he's just *misinformed*, which isn't a problem that leads to much of a dramatic climax.

Looking a little like the round-cheeked young Judy Garland, Elizabeth McGovern furrows her brow and darkens her voice and turns Caddie into a girl whose strength comes out of respectability. She's like someone's sweetheart in a forties movie, nice but a little stiff-necked. And Nicolas Cage, as Hopper's reckless pal, Nicky, is like a tough kid in a forties war movie who gets whipped into shape in basic training. He's thoughtless, he gets people into trouble, but he's still a pal, and you can't give up on him. Powerfully built but sheepish, Cage takes the viciousness out of the thick-brained Nicky. Like everything else in the movie, he's gentler than you expect. Too elementary for art, *Racing With the Moon* is an engaging minor movie made with love. Its low-pressure approach is as pleasing and comforting as a soft spring day.

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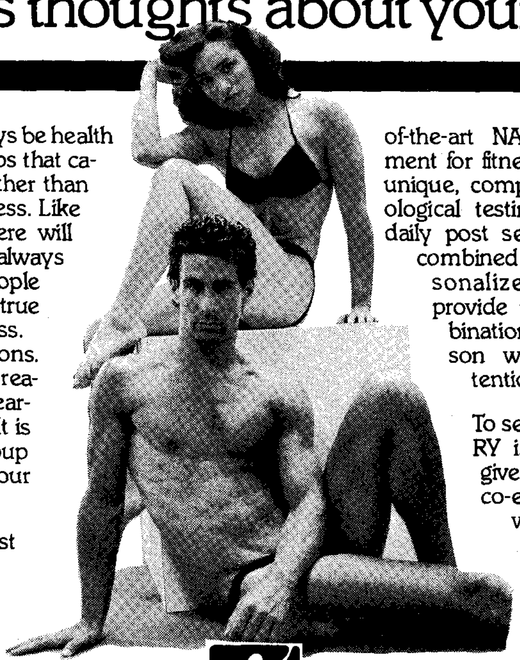

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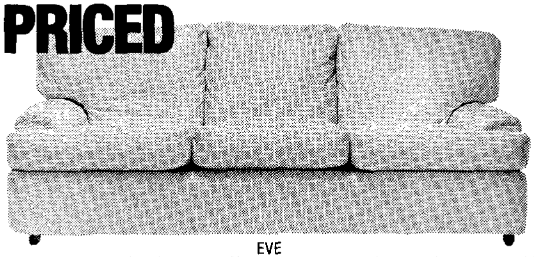

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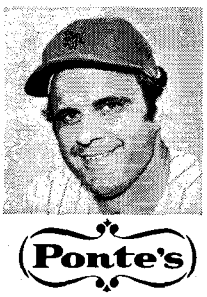

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longshoreman and maritime organizer, Bill Bailey, who gives stirring and funny interviews in two current documentaries, **Seeing Red** (a history of the American Communist party) and **The Good Fight** (the story of the Americans who fought on the Republican side in the Spanish civil war). Tall, strong-looking, with handsome features and a colorful, undisciplined tongue, Bailey, who became famous, in 1935, when he pulled the swastika off the German ocean liner *Bremen,* might be called an ideal Communist. He's witty, he's direct, and he has what's rare in this country—a narrative gift. He doesn't talk in abstractions; he tells you what his throat felt like when he mounted the soapbox to denounce the capitalists, what the lice and poor food did to his body in Spain during the war.

The movement has failed, but Bailey seems a happy man. By his own lights, *he's* not a failure: He stood up when it counted. The same could be said for the other Communists and ex-Communists in these two movies. Their strong features and vibrant voices are clear evidence that neither failure nor the scorn of their countrymen has beaten them down. No doubt they were remarkable, within the party, for humor and humanity, and were selected by the filmmakers for that reason. In *Seeing Red,* for instance, Howard "Stretch" Johnson, a black college teacher with a lovely, rueful smile, explains that his experience as a dancer entertaining white swells at the old Cotton Club made him aware of class distinctions, but he says it in a way that suggests he had a good time dancing. And the bearded carpenter Abe Osheroff, one of the Lincoln Brigade veterans in *The Good Fight,* exudes a tough skepticism that suggests that no one is going to make *him* into a legend. Hoping to demystify and rehabilitate, the filmmakers are eager to say, "*This* is what Communists were like—not creeps or spies or ideologues but salt-of-the-earth working people with a strong moral sense."

An impersonal mix of interviews, stills, newsreels, and period songs, all of it held together with narration, each film has been made in what I have come to think of as the National Endowment style (like most documentaries on social themes, *Seeing Red* and *The Good Fight* were partly subsidized by the federal government). Both films are enjoyable and, at times, rather moving, but they both lack the critical and moral intelligence required by their booby-trapped subject.

Julia Reichert, who directed *Seeing Red* with her husband, James Klein, conducts the interviews herself, and in some of the most interesting passages of the film she asks her subjects how they reacted to Khrushchev's 1956 speech denouncing Stalin's crimes and purges. They felt like hell, they all say, and many of them quit the party. But how, we wonder, did these seemingly exemplary people react *earlier?* How could they have swallowed Stalin's pact with Hitler? Weren't they dismayed by the halt of the Soviet army's westward advance in 1944, when Marshal Zhukov set up camp at the Vistula and bided his time as the Nazis leveled Warsaw and wiped out the remnants of the Polish Home Army? One wants to question these obviously good people about all the betrayals and disasters. Did idealists like Bailey, who recoiled at the Nazi persecution of the Jews as early as 1935, take part in the Communists' routinely vicious denunciations of socialists and other leftists and liberals? No one asks.

And in *The Good Fight,* a collaboration among three filmmakers (Noel Buckner, Mary Dore, and Sam Sills), no one asks the veterans of the Lincoln Brigade who praise Soviet support of the Republican cause how they felt about Stalin's decimation of the other leftist parties in Spain. Amid all the talk of how poorly armed the Republican side was, no one points out that the Soviet Union occasionally withheld arms from the Republican army so the weapons wouldn't fall into the hands of the Spanish anarchists and Trotskyites, who were also fighting fascism. Didn't anyone involved in this film read *Homage to Catalonia*? It's hardly a secret that the Soviet Union *betrayed* the left in Spain. "Spain is something one can never be ashamed of," says Abe Osheroff, who risked his life there. So far as his own participation goes, that is undoubtedly true, but terrible things were done by people that Osheroff fought under, and it would be nice to know what he thinks about that. If American Communists were heroes, perhaps stupidity and selective outrage were among the temperamental factors that fed their heroism. But that's the kind of moral complexity that both these documentaries avoid.

A NUMBER OF READERS, DROPPING nasty cracks about critics who see movies under the influence of opium-based substances, have written letters complaining of a blunder in my review of *Broadway Danny Rose.* I wrote that Woody Allen "plays a small-time Jewish entertainment figure so insistently moral that he lingers in a restaurant to lay down a tip even as Mafia hit men are coming in the door to kill him." Actually, he returns to his table because the tip was too *large. Mea culpa, mea maxima culpa.* As it happens, the scene would have made more sense *my* way. Danny Rose is just the kind of guy who would worry about defrauding a waitress when his life was in danger. Shape up, Woody! ▬

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Books/Rhoda Koenig

THE MAN WHO MADE THE MOVIES

"...Griffith's tragedy was that his poetic gifts were expended on shallow material—modern genius serving Victorian ideas..."

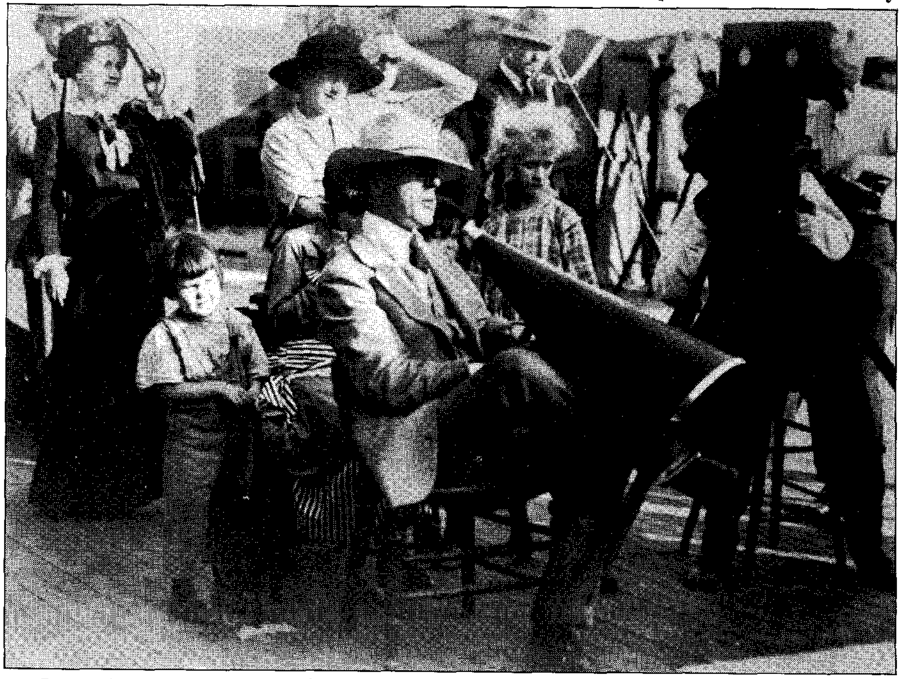
D. W. Griffith: An American Life, *by Richard Schickel. Simon and Schuster; 672 pages; $24.95.*

"IT IS LIKE WRITING HISTORY WITH lightning," Woodrow Wilson is supposed to have said of D. W. Griffith's embarrassing masterpiece, *The Birth of a Nation.* But, though Griffith showed filmmakers how to create their own political and artistic lightning, his career would never be struck by as brilliant a flash again. As Richard Schickel demonstrates in this intelligent, thorough biography, he would go on to direct other marvelous pictures, but his unchecked arrogance and obsessions would destroy him. To paraphrase John Simon on Orson Welles, he sacrificed his talent to his genius.

When Griffith happened into movies, no one thought them an art, and no artists thought them an honorable profession. In 1908, an out-of-work actor and playwright, he was urged by a friend to look for a job in silent pictures. Griffith protested that he would lose face, but the friend reassured him that he could work anonymously; no one need ever connect him with the movies.

What happened instead was that Griffith, whose writing had always been stilted and prosy, saw that he could bypass words altogether and simply show the audience what he wanted to say. A few months after his movie debut, he began directing, cranking out two short films a week for several years and developing the techniques—close-up, fade-out, crosscutting—that became the language of his art. Finally he was ready, he said, to "make the greatest pictures ever made"; the greatest of these would be his 1915 drama of the Civil War and its aftermath.

Griffith's awesome, sentimental, thrilling, and wicked epic would become a paradigm for other directors, as well as their employers—it grossed the fantastic sum, for the time, of $5 million. It would also pose a huge problem for critics trying to keep their aesthetics pure of politics and morality. For the film that has so many battle scenes of tragic grandeur, so many lovely pastoral scenes of the gallant South, was also intended by its director, the son of a Confederate cavalry officer, to present the southern point of view about Reconstruction. The antebellum Negroes are shown as happy, faithful simpletons; after the war, they become lewd, drunken beasts, slobbering over their new desks in the statehouse, trying to rape the dainty Mae Marsh or force marriage on the ethereal Lillian Gish. Along with huge grosses and rave reviews, the movie provoked outraged editorials and calls for film censorship across the country.



Defender of the South: *The director of an awesome, sentimental, and wicked epic.*

Outraged in turn, Griffith set to work on *Intolerance*—not, as is sometimes claimed, to make amends but to silence his critics with this pageant of injustice through the ages. But if *The Birth of a Nation* was a colossus, *Intolerance* was a dinosaur. Film historian Iris Barry's famous praise—"History itself seems to pour like a cataract across the screen"—points, like Wilson's remark, to Griffith's weakness as well as his strength; he filled his movies with spectacle and emotion that were too seldom anchored by vivid, appealing characters and a strong plot. Though he complained when studio bosses made him film one of the fragrant novels of Marie Corelli, his own choices were rubbishy melodramas that too often featured maidens fighting for their honor. Griffith's tragedy was that his gift for creating images of primitive power and poetic beauty was expended on such moldy and shallow material. All that modern genius to serve the ideals of a vanished age!

Schickel's biography is evenhanded, the writing straightforward except for an occasional lapse into the flowery language of a Griffith title ("He is privy to their sensual revels"). But there is an air of dutifulness and reserve about this book, a lack of warmth. We never get a sense of how this aloof Victorian could inspire so much love that cameramen gladly worked among falling sets and galloping horses, or that Mae Marsh, when Sam Goldwyn offered her a jump in salary from $85 a week to $2,500, said, "Oh, no, I wouldn't leave Mr. Griffith."

Griffith mythologized his life along with the subjects of his films, and Schickel shows that his last years were not as wretched as he liked to portray them. Still, the truth was grim enough. Without any meaningful work, increasingly alcoholic (he was arrested and thrown into the Beverly Hills drunk tank at 71), alone after his second broken marriage, his end was like that of too many others in the town he called "a Detroit of the mind." ■

Photograph: Culver Pictures.

SALES & BARGAINS

BY LEONORE FLEISCHER

Men's Wear

THIS IMPORTER-MANUFACTURER OF suits, jackets, sport coats, and trousers supplies well-known shops and department stores around the country and is now open to the public, offering wholesale prices. The size range is 36–50R, 36–46S, and 38–50L. Hand-tailored, double- and single-breasted Italian suits: polyester-and-wool blend, or silk-and-wool-worsted blend, here $139; wool or wool-gabardine, here $149. Two-piece suits (with center or side vents): polyester-and-wool blend, in plaid, solids, stripes, or tickweave, here $89; wool-worsted, in year-round weights, here $110. Wool sport coats in pebble weave, solids, tweed, or worsted, here $59; navy or camel wool blazers, here $59; cashmere-and-polyester-blend sport jackets, here $89; wool-gabardine, silk-and-wool-worsted, wool-faille, or lightweight wool trousers, sizes 30–44, in twelve colors, here $35. American Express, MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Hampshire International, 85 Fifth Ave., near 16th St., fourth floor (924-3832); Mon.–Fri. 8 a.m.–5:30 p.m. and Sat. till 4 p.m.; while stock lasts.*

Shoes

MEN'S AND WOMEN'S SHOES IN THIS LITtle Upper East Side shop are designed by the owner and made in Italy of calfskin leather. All are on sale at 30 percent off their usually low prices. For men, sizes 7–12 (widths B, C, and some D): dressy brown moccasins, were $64.50, now $45.15; casual gum-soled shoes with soft-leather uppers, in black or wine, were $60, now $42; Bordeaux lace-ups with vamp stitching, were $64, now $44.80; pant boots, were $72, now $50.40. For women, sizes 5–10½M: blue suede mid-heeled pumps with gray snakeskin borders and vamps, were $60, now $42; two-tone low-heeled calfskin pumps with lace vamps, were $54, now $37.80; low-heeled tailored calfskin pumps with Velcro closings on vamps, were $55, now $38.50. Snakeskin shoes, were $75, now $52.50, and much more. M.C., V., checks accepted; all sales final. *The Valentina Showroom, 187 East 93rd St. (860-8465); Mon.–Fri. 10:30 a.m.–7 p.m., Sat. till 6 p.m., and Sun. by appointment; through 4/30.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

Undies

BEAUTIFUL SILK UNDIES AND LINGERIE for women (even a few things for men), all hand-washable, are available here for two days only, in a sale of samples, discontinued items, seconds, and some few-of-a-kind and new pieces. For women, sizes 6–10: lace-trimmed teddies, retail $102, here $51; lace-trimmed chemises with insets and rosebud appliqués, in three lengths, retail $86–$105, here $43–$52; plain full-length "Harlow" gowns, retail $160, here $80; lace-trimmed gowns (size 8 only), retail $164, here $82; straight-cut plain silk pants, retail $120, here $40; plain or lace-trimmed camisoles, retail $60–$66, here $30–$33; matching tap pants, retail $52, here $26; one- and two-of-a-kind kimonos and lace-trimmed robes, in several lengths, retail $166–$200, here $83–$99; dozens of silk bikini underpants with lace fronts, retail $24, here $12; matching bras, retail $50, here $25. For men: a few kimonos, thigh- and knee-length, retail $168 and $178, respectively, now $84 and $89; silk boxer shorts, retail $55, here $32. Also, pillowcases, retail $46, here $23; lingerie bags, retail $36, here $18; eyeshades, retail $20, here $10. Cash-and-carry only; all sales final. *Celestial Silks, at the Barbizon Hotel, 140 East 63rd St. (838-5700, on sale days only); Fri. 1:30 p.m.–6 p.m. and Sat. 11 a.m.–5 p.m.; 3/30 and 3/31 only.*

Sportswear, Etc.

TO CELEBRATE THE OPENING OF TWO new stores, the Tennis Outlet, which regularly discounts name-brand sportswear, athletic shoes, and equipment, is offering 20–50 percent off many popular items by Adidas, Dunlop, Head, Izod, Le Coq, New Balance, Nike, Prince, Sportif, Tail, Ultrasport, and others. For men (sizes S–XL, with a few XXL): Munsingwear velour warm-ups, were $90, now $39.95; Tacchini shirts, were $75, now $39.95. Daniel Hechter velour warm-ups for women, were $130, now $49.95; all kids' clothing and shoes (Adidas, New Balance, Nike, Puma) are an additional 10 percent off the already low discount prices; Nike leather tennis shoes, for men and women, were $55, now $39.95; Interwoven sport socks, were $3.75 and $4, now $1.87 and $2; a large selection of tennis bags, were $15–$65, now $5–$39.95. Also, many specials on tennis racquets. M.C., V., checks accepted; exchanges possible. *The Tennis*

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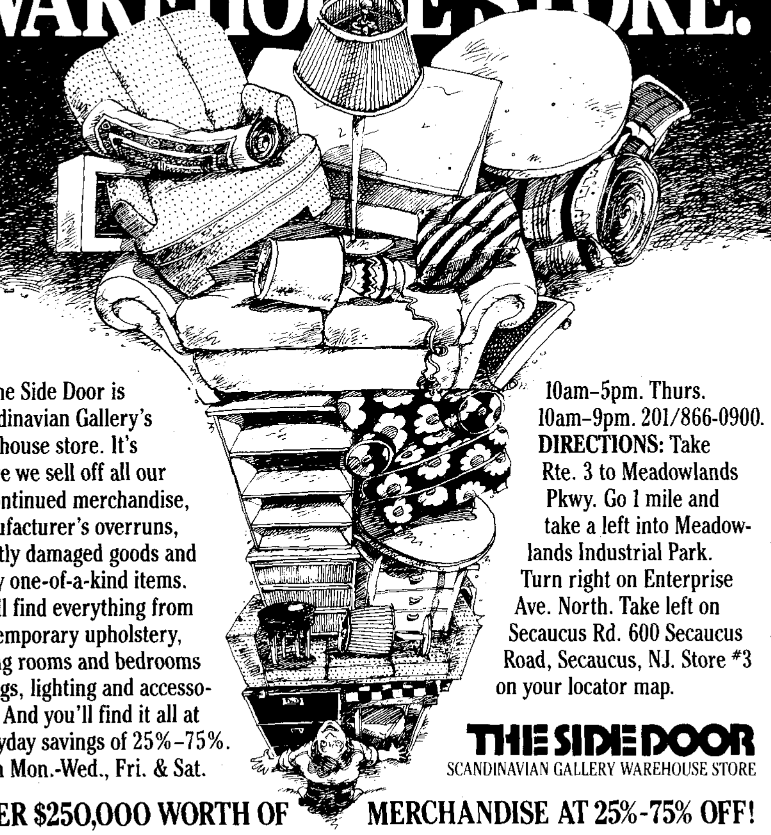

SCANDINAVIAN GALLERY'S
WAREHOUSE STORE.

The Side Door is Scandinavian Gallery's warehouse store. It's where we sell off all our discontinued merchandise, manufacturer's overruns, slightly damaged goods and many one-of-a-kind items. You'll find everything from contemporary upholstery, dining rooms and bedrooms to rugs, lighting and accessories. And you'll find it all at everyday savings of 25%-75%. Open Mon.-Wed., Fri. & Sat. 10am-5pm. Thurs. 10am-9pm. 201/866-0900.

DIRECTIONS: Take Rte. 3 to Meadowlands Pkwy. Go 1 mile and take a left into Meadowlands Industrial Park. Turn right on Enterprise Ave. North. Take left on Secaucus Rd. 600 Secaucus Road, Secaucus, NJ. Store #3 on your locator map.

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Outlet, 350 Main St., Hackensack, N.J. (201-343-3331), Mon.–Wed., Fri., and Sat. 10 a.m.–6 p.m. and Thurs. till 9p.m.; 397 Rte. 46W, Fairfield, N.J. (201-227-8266), Mon.–Thurs. and Sat. 10 a.m.–6 p.m. and Fri. till 9 p.m.; sale through 3/31.

For Children

UNFUSSY, WELL-MADE COTTON CLOTHING for little ones is available direct from the designer in this small showroom at wholesale prices. In sizes newborn–24 months: jumpsuits, in dark or light blue, gold, or red, retail $22, here $11; two-piece outfits with feet, retail $24–$28, here $12–$14; kimono suits (with snap-close for diaper changes), retail $28, here $14. In sizes infant–toddler, sunsuits with matching bolero, retail $24, here $12; crochet-trimmed dresses, retail $38, here $19; matching bloomers, retail $16, here $8; a few Italian pima-cotton sunsuits with rompers, retail $44, here $22; quilted red or navy jumpsuits with feet, and matching hooded jacket (infant size only), retail $60, here $30; and much more. Checks accepted; no credit cards; all sales final. *Jorjani, 575 Eighth Ave., near 38th St., fourth floor (961-3744); Thurs.–Sat. 11 a.m.–3 p.m.; 3/29–31 only.*

Made by Hand

THE ELDER CRAFTSMEN SHOP, A NON-profit boutique featuring the handwork of men and women who are 60 years and older, is having a sale on a number of useful and pretty items (quantities are limited): lined sewing baskets, containing sewing notions, were $25, now $13; men's wool sachets, with masculine scents, were $4, now $1; children's flannel nightgowns, sizes 1–3, were $23, now $18; children's knitted wool socks and leg warmers, were $16, now $9; women's sweaters, sizes S and M, were $145, now $85; children's scarves and scarf-and-mittens sets, were $24–$35, now $20–$30. Also, afghans, mufflers, children's dresses, sweaters, overalls, and much more. Checks accepted; no credit cards; all sales final. *The Elder Craftsmen Shop, 850 Lexington Ave., near 64th St. (535-8030); Mon. 11 a.m.–5:30 p.m., Tues.–Fri. 10 a.m.–5:30 p.m. and Sat. 10 a.m.–4 p.m.; through 4/7.*

Travel Tips

HERE'S A USEFUL TWELVE-PAGE BOOKlet, *Travel Tips,* for $1.50 (postpaid), with information about airports, currency, luggage, passports, vaccinations, and other topics, and a checklist that can save you headaches later on. Send check or money order to *Travel Tips, MelCon Travel Associates, P.O. Box 25153, Rochester, N.Y. 14625.* ■

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A Complete Entertainment Guide for the Week Beginning March 28.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Mar. 27: "The Secret Agent"; "SL-1." Opening Mar. 28: "The Good Fight." #2—Thru Mar. 26: "Small Change"; "The Wild Child." Mar. 27: "Invasion of the Body Snatchers (1956)"; "Invaders From Mars." Mar. 28-29: "They Live by Night"; "Side Street." Mar. 30-31: "Black Crows"; "When the Raven Flies." Apr. 1-2: "Throne of Blood"; "The Lower Depths (1957)."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. Thru Mar. 29: "The Compleat Beatles." Mar. 30: "Monty Python's The Meaning of Life"; "Monty Python's Life of Brian." Mar. 31: "Time Bandits"; "Monty Python's Life of Brian." Apr. 1: "Time Bandits"; "Jabberwocky."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "Fanny & Alexander." **AGEE ROOM**—"Burroughs."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"And the Ship Sails On."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Mar. 29: "A Woman in Flames."

9. **ART—8th St. E. of University Pl.** 473-7014. "El Norte."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Mar. 26: "The Threepenny Opera"; "The Blue Angel (1930)." Mar. 27: "The Guardsman"; "Reunion in Vienna." Mar. 28: "Woman of the Year"; "Adam's Rib." Mar. 29: "Chinatown"; "Marlowe." Mar. 30: "What Ever Happened to Baby Jane?"; "Hush. . .Hush, Sweet Charlotte." Mar. 31: "Dark Passage"; "To Have and Have Not." Apr. 1: "Charlie Chan at the Olympics"; "Charlie Chan at the Circus."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Mar. 29: "The Return of Martin Guerre"; "Local Hero."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Mar. 27: "Let It Be"; "Magical Mystery Tour." Mar. 28-29: "Love & Anarchy"; "The Seduction of Mimi." Mar. 30-31: "Harold and Maude"; "King of Hearts." Apr. 1-3: "Don't Look Now"; "Rosemary's Baby."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"This Is Spinal Tap." #2—Thru Mar. 29: "Can She Bake a Cherry Pie?"

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Silkwood." #2—"The Dresser." #3—"Broadway Danny Rose." #4—"Basileus Quartet."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Splash."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Police Academy."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru Mar. 29: "Blame It on Rio." Opening Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Racing With the Moon."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Footloose." #2—Thru Mar. 29: "Broadway Danny Rose." Opening Mar. 30: "Romancing the Stone." #3—"Against All Odds."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Silkwood." #2—"Splash."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "The Hotel New Hampshire."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—Thru Mar. 29: "Mike's Murder." Opening Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru Mar. 29: "Blame It on Rio." Opening Mar. 30: "Romancing the Stone." #3—"Unfaithfully Yours." #4—"Scarface." #5—"Sudden Impact." #6—Thru Mar. 29: "Killpoint." Beg. Mar. 30: "Silkwood."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"Children of the Corn." #2—582-5070. "Against All Odds."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "The Ten Commandments."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—Thru Mar. 29: "The Ice Pirates." Beg. Mar. 30: "House by the Cemetery." #2—"Police Academy."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Footloose." **EMBASSY 3**—"Never Cry Wolf." **EMBASSY 4**— "The Big Chill."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Mar. 26: "The Tin Drum"; "Das Boot." Mar. 27-28: "Valentino"; "Nijinsky." Mar. 29-31: "You Only Live Twice"; "On Her Majesty's Secret Service." Apr. 1-2: "Throne of Blood"; "Red Beard." #2—Mar. 26-27: "Flashdance"; "Fame." Mar. 28-29: "Merry Christmas, Mr. Lawrence"; "Missing." Mar. 30-31: "Trading Places"; "48 Hrs." Apr. 1: "The Fall of the Roman Empire."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Mar. 29: "Tank." Beg. Mar. 30: "New York Nights." #2—"Alley Cat."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Smurfs and the Magic Flute."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Footloose."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. Thru Mar. 29: "A Star Is Born (1954)." Opening Mar. 30: "Antarctica."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Mar. 29: "The Ice Pirates." Beg. Mar. 30: "Blame It on Rio."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "And the Ship Sails On."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Police Academy."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Musical Passage."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Thru Mar. 29: "This Is Spinal Tap." Mar. 30-Apr. 12: New Directors/New Films. (See *Museums, Societies, Etc.*)

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. Thru Mar. 29: "Blame It on Rio." Theater closed evenings Mar. 27-29. Opening Mar. 30: "Romancing the Stone."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "My Best Friend's Girl."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. Thru Mar. 27: "Confidentially Yours." Opening Mar. 28: "Les Compères."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "The Trouble With Harry."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Unfaithfully Yours." #2—"Splash."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "Terms of Endearment." **CORONET**—"Racing With the Moon."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Le Crabe Tambour."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Le Bal." **CINEMA II**—753-0744. "The Dresser."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Educating Rita." #2—832-2720. Thru Mar. 29: "Fanny & Alexander." Opening Mar. 30: "Misunderstood."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. Thru Mar. 29: "Broadway Danny Rose." Opening Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Footloose." #2—"This Is Spinal Tap."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. Thru Mar. 27: "The Night of the Shooting Stars." Opening Mar. 28: "The Revolt of Job."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "The Hotel New Hampshire."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Silkwood."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Splash."

80. LOEWS ORPHEUM—86th St. nr. Third Ave. 289-4607. #1—"Children of the Corn." #2—"Against All Odds."

82. 86TH STREET EAST—Nr. Third Ave. 249-1144. "Alley Cat."

83. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—"Police Academy." #2—Thru Mar. 29: "The Ice Pirates." Opening Mar. 30: "Misunderstood."

61st Street & Above
West Side

85. PARAMOUNT—B'way at 61st St. 247-5070. "Terms of Endearment."

86. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"L'Argent." #2—"That Sinking Feeling." #3—Thru Mar. 27: "Basileus Quartet." Beg. Mar. 28: "Confidentially Yours."

88. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Entre Nous." #2—"The Trouble With Harry."

89. REGENCY—B'way nr. 67th St. 724-3700. Thru Mar. 26: "Sayonara." Mar. 27-28: "The Treasure of Sierra Madre"; "Key Largo." Mar. 29-31: "Travels With My Aunt"; "Two for the Road." Apr. 1-2: "King Solomon's Mines"; "The Man Who Would Be King."

90. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Carmen." #2—"The Dresser."

92. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—Thru Mar. 29: "Tank." Opening Mar. 30: "Misunderstood." #2—"Against All Odds." #3—"Police Academy." #4—"Splash."

93. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"Seeing Red." #2—"Broadway Danny Rose."

95. THALIA—95th St. W. of B'way. 222-3370. Mar. 26: "Sunrise"; "City Girl." Mar. 27: "Imitation of Life"; "The First Legion." Mar. 28: "The Black Lizard"; "The Mansion of the Black Rose." Mar. 29: "The Gang's All Here"; "The Beautiful Blonde From Bashful Bend." Mar. 30-31: "Too Shy to Try"; "The Tall Blond Man With One Black Shoe." Apr. 1: "Lady Chatterly's Lover (1955)"; "The Virgin and the Gypsy."

96. METRO CINEMA—B'way nr. 99th St. 222-1200. Thru Mar. 29: Perspectives on French Cinema. (See *Museums, Societies, Etc.*) Mar. 30: "Taxi Driver"; "Mean Streets." Mar. 31: "The Philadelphia Story"; "Twentieth Century." Apr. 1: "if. . ."; "O Lucky Man!"

97. OLYMPIA QUAD—B'way nr. 107th St. 865-8128. #1—"Children of the Corn." #2—"Splash." #3—"Silkwood." #4—"El Norte."

99. ALPINE—Dyckman St. at B'way. 567-3587. Thru Mar. 29: "Alley Cat." Beg. Mar. 30: "House by the Cemetery."

Museums, Societies, Etc.

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $4; video only $2. Mar. 30-31, video program at 6:30 p.m.: "Forbidden Rebels" by Rii Kanzaki, & "Pick Up Your Feet: The Double Dutch Show" by Skip Blumberg. Hollywood to Astoria with Hecht & MacArthur: Mar. 30, 7:30 p.m.: "The Scoundrel" (1935), with Noël Coward, & "Twentieth Century" (1934) by Howard Hawks, with John Barrymore; Mar. 31, 7:30 p.m.: "Soak the Rich" (1935-36), & "The Front Page" (1931) by Lewis Milestone.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. Mar. 28, 8 p.m.: "High Noon" (1952) by Fred Zinnemann, with Gary Cooper.

FRENCH INSTITUTE—at Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Mar. 28, at 1, 3:15, 6 & 8:30 p.m.: "J'ai épousé une ombre" (1982) by Robin Davis.

GOETHE HOUSE—Fifth Ave. nr. 82nd St. 744-8310. Free. Mar. 31, 2 p.m.: 'The First Polka" (1978) by Klaus Emmerich.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Tribute to Toshiro Mifune. Mar. 30-Apr. 1, Mifune in films directed by Hiroshi Inagaki: Mar. 30, 7 p.m.: "Samurai Saga" (1959); 9:30 p.m.: "The Rikisha Man"; Mar. 31, 1 p.m.: "The Samurai Trilogy": "Samurai" (1954), "The Duel at Ichijoji" (1955), & "The Duel on Ganryu Island" (1956); Apr. 1, 1 p.m.: "Sword for Hire" (1952); 3:45 p.m.: "Rise Against the Sword" (1966).

THE KITCHEN—59 Wooster St. 925-3615. Free. Thru Mar. 31 in the Video Viewing Room, Tue.-Sat.: 1 p.m.: "Sex in Canada"; 3 p.m.: "Letter From Morazan"; 4 p.m.: "Spin Out" (1983) & other tapes by Tony Oursler; 4 p.m.: Tapes by Request. Thru Mar. 31, Tue.-Sat., 1-6 p.m.: "L7-L5" by Tony Oursler.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. $3. Mar. 29, 8 p.m.: "Within 60 Minutes" by Whit Johnston & Jack Walworth. Mar. 31, 8 p.m.: "Glass Shadows" (1976), "Chickenstew" (1978) & "Here Today Gone Tomorrow, Part II—Chance of a Lifetime" by Holly Fisher.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Mar. 26, 8 p.m.: "The Leopard" (1963) by Luchino Visconti, uncut version. Mar. 27-28, 8 p.m.: "Born in Flames" (1983) by Lizzie Borden. Mar. 29, 8 p.m., Mar. 30, 7:45 & 10:15 p.m., Mar. 31, 7:30 & 10 p.m.: "The Stationmaster's Wife" (1977) by Rainer Werner Fassbinder; Mar. 30, 7:30 p.m.: "The Last Hunger Strike: Ireland 1981" (1981-82) by Jim Gaffney. Apr. 1, 5 & 8 p.m.: "The Tin Drum" (1979) by Volker Schlöndorff.

NEW DIRECTORS/NEW FILMS—57th St. Playhouse, 57th St. W. of Ave. Americas. 877-1800 ext. 489. Adm. $4; students, senior citizens, Film Society of Lincoln Center & Museum of Modern Art members $3.50. Tickets available, advance sale, at the Museum, 11 W. 53rd St., 11 a.m.-6 p.m. Mar. 30, 6 p.m.: "Ah Ying" by Allen Fong; 8:30 p.m.: "My Brother's Wedding" by Charles Burnett. Mar. 31, 1 p.m.: "My Brother's Wedding"; 3:30 p.m.: "Ah Ying"; 6 p.m.: "The Princess" by Pal Erdöss; 8:30 p.m.: "The Family Game" by Yoshimitsu Morita. Apr. 1, 1 p.m.: "The Family Game"; 3:30 p.m.: "The Princess"; 6 p.m.: "Kukurantumi" by King Ampaw; 8:30 p.m.: "Straight Through the Heart" by Doris Dörrie.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; all hearing-impaired people welcome. Mar. 31, 1:30 p.m.: "Grease" (1978) by Randal Kleiser.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Mar. 27, 12 noon: "My Little Chickadee" (1940) by Edward Cline, with Mae West & W.C. Fields, & "I'm No Angel"; 2:30 p.m.: "If I Had a Million" (1932) by Norman Taurog, with Fields, "Symphony in Black" (1935) by Fred Waller, "The House I Live In" (1945) by Mervyn LeRoy, "A Movie" (1958) by Bruce Connor, "Lonely Boy" (1962) by Wolf Koenig & Roman Kroitor, & "Crock of Gold" (1977) by Dennis Lanson. Mar. 29, 12 noon: "Not a Love Story" (1982) by Bonnie Sherr Klein; 6 p.m.: Emily Hubley shows & discusses her work. **Jefferson Market branch, 425 Ave. Americas.** Free. Mar. 29, 6 p.m.: "L'Atalante" (1934) by Jean Vigo.

PERSPECTIVES ON FRENCH CINEMA—Metro Cinema, B'way nr. 99th St. 222-1200. Adm. $4.50; senior citizens $2.50 Mon.-Fri. before 5 p.m. Mar. 26, 12 noon, 3:55 & 8:05 p.m.: "La Trace" by Bernard Favre; 1:50, 5:50 & 10 p.m.: "Le Destin de Juliette" by Aline Issermann. Mar. 27, 2:25, 6:10 & 9:55 p.m.: "Polar" by Jacques Bral; 12:30, 4:15 & 8 p.m.: "Poussière d'Empire" by Lâm-Lê. Mar. 28, 1:55, 5:45 & 9:55 p.m.: "Les Trois Couronnes de Matelot" by Raoul Ruiz; 12:15, 4 & 8 p.m.: "La Palombière" by Jean-Pierre Denis. Mar. 29, 2:05, 6 & 10:15 p.m.: "Clementine Tango" by Caroline Roboh; 12:05, 4 & 8:05 p.m.: "Liberty Belle" by Pascal Kané.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Thru Apr. 8: Tue.-Sun., 6, 8 & 10 p.m., Fri.-Sun., 4 p.m.: "A Woman Without Love" (1951) by Luis Buñuel, & "Petite Confession Filmée" (1980) by Martine Lefevre, with Buñuel & Jean-Claude Carrière. Fri.-Sun., 2 p.m. (free): Program of Oscar-nominated shorts.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Mar. 30-Apr. 1, 6 & 8:30 p.m.: "Electronic Labyrinth" (1967) & "THX 1138" (1971) by George Lucas, & "Alphabet" (1970) & "The Grandmother" (1970) by David Lynch.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Apr. 8: "Progress (Memory)" (1983-84) by Margia Kramer.

YM & YWHA—92nd St. branch, at 1395 Lexington Ave. 427-4410; Y-Charge: 831-8603. Adm. $6. Mar. 29, 8 p.m.: "The Policeman" (1972) by Ephraim Kishon.

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—"Splash." #2—Thru Mar. 29: "Blame It on Rio." Beg. Mar. 30: "Romancing the Stone." #3—"Police Academy."

103. CIRCLE—Westchester Ave. at E. 177th St. 863-2100. #1—Thru Mar. 29: "Alley Cat." #2—Thru Mar. 29: "The Ice Pirates."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—Thru Mar. 29: "Silkwood." Beg. Mar. 30: "Misunderstood." #2—"Broadway Danny Rose."

105. DALE—W. 231st St. at B'way. 884-5300. #1—"Children of the Corn." #2—"Splash."

109. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—"Splash." #2—Thru Mar. 29: "Alley Cat." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Unfaithfully Yours." #4—"Police Academy."

111. LOEWS AMERICAN—East Ave. at Metropolitan. 828-3322. #1—"Children of the Corn." #2—"Police Academy."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "The Dresser."

114. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—"Silkwood." #2—"Caligula." #3—Program unavailable.

118. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—"Police Academy." #2—"Alley Cat." #3—"Children of the Corn." #4—"Against All Odds." #5—"Footloose." #6—"Scarface." #7—"Splash." #8—"Killpoint." #9—"Terms of Endearment." #10—"The Ice Pirates."

Brooklyn

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"Police Academy." #2—"Splash." #3—Thru Mar. 29: "Alley Cat." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes." #4—Thru Mar. 29: "The Ice Pirates." Beg. Mar. 30: "Misunderstood." #5—Thru Mar. 29: "Tank." Beg. Mar. 30: "New York Nights."

202. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"Children of the Corn." #2—"Educating Rita."

203. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—"Splash." #2—Thru Mar. 29: "Blame It on Rio." Beg. Mar. 30: "Romancing the Stone."

205. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"Footloose." #2—"Terms of Endearment." #3—"Against All Odds."

206. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—Thru Mar. 29: "Children of the Corn." Beg. Mar. 30: "Misunderstood." #2—"Police Academy." #3—"Unfaithfully Yours." #4—Thru Mar. 29: "Alley Cat." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes."

210. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—"Police Academy." #2—Thru Mar. 29: "Alley Cat." Beg. Mar. 30: "New York Nights." #3—"The Black Room." #4—"Children of the Corn."

211. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—"Broadway Danny Rose." #2—"El Norte."

212. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru Mar. 29: "The Ice Pirates." #2—"Splash." #3—Thru Mar. 29: "Alley Cat."

213. COBBLE HILL—TWIN—Court St. at Butler. 596-9113. #1—"Splash." #2—Thru Mar. 29: "Silkwood."

223. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"Footloose." #2—"Against All Odds."

225. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—Thru Mar. 29: "Over the Brooklyn Bridge." Beg. Mar. 30: "Misunderstood." #2—"Unfaithfully Yours." #3—Thru Mar. 29: "Tank." Beg. Mar. 30: "House by the Cemetery." #4—"Police Academy."

233. MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H. 859-1384. Thru Mar. 29: "Alley Cat."

234. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru Mar. 29: "Against All Odds." Beg. Mar. 30: "Romancing the Stone." #2—Thru Mar. 29: "The Ice Pirates." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Blame It on Rio." #4—"Splash."

235. MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru Mar. 29: "Over the Brooklyn Bridge." Beg. Mar. 30: "New York Nights."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Mar. 29: "Against All Odds." #2—Thru Mar. 29: "Vertigo."

237. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam. 821-5993. #1—"Police Academy." #2—Thru Mar. 29: "Alley Cat." Beg. Mar. 30: "New York Nights." #3—"Children of the Corn."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—"Footloose." #2—"Children of the Corn."

303. NEW DORP—HYLAN— 351-6601. #1—"Splash." #2—"Against All Odds."

304. NEW DORP—LANE— 351-2110. "The Dresser."

305. NEW DORP—RAE— 979-0444. #1—"Police Academy." #2—Thru Mar. 29: "The Ice Pirates." Beg. Mar. 30: "Alley Cat."

306. NEW DORP—RKO FOX PLAZA— 987-6800. #1—Thru Mar. 29: "The Big Chill." Beg. Mar. 30: "Misunderstood." #2—Thru Mar. 29: "Blame It On Rio." Beg. Mar. 30: "Romancing the Stone."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"Police Academy." #2—"Unfaithfully Yours."

308. NEW SPRINGVILLE—RKO RICHMOND— 761-3103. Thru Mar. 29: "Tank."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—"Police Academy." #2—Thru Mar. 29: "Tank." Beg. Mar. 30: "New York Nights." #3—"Alley Cat." #4—Thru Mar. 29: "Against All Odds." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes."

402. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"Police Academy." #2—"Against All Odds."

403. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-1110. #1—"Splash." #2—"The Ice Pirates." #3—Thru Mar. 29: "The Right Stuff." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes." #4—Thru Mar. 29: "Fanny & Alexander." Beg. Mar. 30: "Misunderstood."

407. DOUGLASTON—MOVIEWORLD.—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—"Unfaithfully Yours." #2—"Footloose." #3—"Broadway Danny Rose." #4—Thru Mar. 29: "The Ice Pirates." Beg. Mar. 30: "Romancing the Stone." #5—Thru Mar. 29: "Fanny & Alexander." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes." #6—Thru Mar. 29: "Blame It on Rio." Beg. Mar. 30: "New York Nights." #7—Thru Mar. 29: "Tank." Beg. Mar. 30: "Romancing the Stone."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"Footloose." #2—"Children of the Corn."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—"Against All Odds." #2—"Children of the Corn."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"Splash." #2—Thru Mar. 29: "Unfaithfully Yours." Beg. Mar. 30: "House by the Cemetery." #3—Thru Mar. 29: "Footloose." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"Against All Odds." #2—Thru Mar. 29: "The Ice Pirates." Beg. Mar. 30: "New York Nights." #3—"Police Academy."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"Children of the Corn." #2—Thru Mar. 29: "Tank." Beg. Mar. 30: "New York Nights." #3—Thru Mar. 29: "Alley Cat." Beg. Mar. 30: "Romancing the Stone." #4—Thru Mar. 29: "Blame It on Rio." Beg. Mar. 30: "Romancing the Stone."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—Thru Mar. 29: "The Ice Pirates." #2—"Broadway Danny Rose."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Thru Mar. 29: "Star 80." Beg. Mar. 30 "Never Cry Wolf." #2—Thru Mar. 29: "Silkwood." Beg. Mar. 30: "Broadway Danny Rose."

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—Thru Mar. 29: "Fanny & Alexander." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru Mar. 29: "Tank."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Terms of Endearment."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"Splash." #2—"Police Academy." #3—"Unfaithfully Yours." #4—Thru Mar. 29: "Alley Cat." Beg. Mar. 30: "New York Nights."

422. FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100. #1—"Children of the Corn." #2—"Splash." #3—"The Dresser." #4—Thru Mar. 29: "Alley Cat." Beg. Mar. 30: "New York Nights." #5—Thru Mar. 29: "El Norte." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—Thru Mar. 29: "Over the Brooklyn Bridge." Beg. Mar. 30: "Misunderstood." #2—"Terms of Endearment."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. Thru Mar. 29: "Alley Cat." Beg. Mar. 30: "New York Nights."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—Thru Mar. 29: "Flashdance"; "Footloose." Beg. Mar. 30: "House by the Cemetery." #2—Thru Mar. 29: "The Ice Pirates." Beg. Mar. 30: "Never Cry Wolf." #3—"Children of the Corn."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. Thru Mar. 29: "Alley Cat." Beg. Mar. 30: "New York Nights."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"Police Academy." #2—Thru Mar. 29: "Tank." #3—"Splash."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Mar. 29: "Silkwood"; "The Osterman Weekend." Beg. Mar. 30: "Broadway Danny Rose"; "Under Fire."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. Thru Mar. 29: "The Black Room"; "Boarding House." Beg. Mar. 30: "Broadway Danny Rose"; "Class."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"Police Academy." #2—Thru Mar. 29: "Tank." Beg. Mar. 30: "New York Nights."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Mar. 29: "Lassiter"; "High Road to China." Beg. Mar. 30: "Gorky Park"; "Easy Money."

443. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy. 699-4700. #1—"Scarface." #2—"Against All Odds." #3—"Silkwood."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Mar. 29: "Alley Cat." #2—Thru Mar. 29: "Silkwood."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"Against All Odds." #2—"Children of the Corn."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—Thru Mar. 29: "Silkwood." Beg. Mar. 30: "Misunderstood." #2—"The Dresser."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Mar. 29: "Gorky Park"; "Easy Money."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. #1—"Against All Odds." #2—"Broadway Danny Rose."

501. BALDWIN—RKO— 223-9230. "Footloose."

502. BELLEROSE—RKO— 775-1351. Thru Mar. 27: "To Be or Not to Be." Beg. Mar. 28: "Star 80."

503. BELLMORE—PLAYHOUSE— 785-5400. #1—Thru Mar. 29: "The Big Chill." #2—Thru Mar. 29: "Silkwood."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Police Academy." #2—"Splash." #3—Thru Mar. 29: "Over the Brooklyn Bridge." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes." #4—Thru Mar. 29: "Alley Cat." Beg. Mar. 30: "New York Nights."

517. FLORAL PARK—RKO FLORAL— 352-2280. Thru Mar. 29: "Splash." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Children of the Corn." #2—"Silkwood."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"Blame It on Rio." #2—"Terms of Endearment." #3—"Police Academy."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "Against All Odds."

523. GREAT NECK—SQUIRE— 466-2020. #1 & #2—"Police Academy." #3—Thru Mar. 29: "Fanny & Alexander." Beg. Mar. 30: "New York Nights."

524. HEWLETT—RKO— 791-6768. Thru Mar. 27: "To Be or Not to Be." Beg. Mar. 28: "Star 80."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"The Dresser." #2—Tent.: "Alley Cat."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. Thru Mar. 29: "A Woman in Flames" Beg. Mar. 30: "New York Nights." **SOUTH—** "Unfaithfully Yours."

529. LAWRENCE—RKO— 371-0203. #1—Thru Mar. 29: "Footloose." Beg. Mar. 30: "House by the Cemetery." #2—Thru Mar. 29: "Against All Odds." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Splash."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru Mar. 29: "To Be or Not to Be"; "WarGames." Beg. Mar. 30: "Broadway Danny Rose"; "Easy Money." #2—"Silkwood."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Racing With the Moon." #2—"Footloose." #3—"The Hotel New Hampshire." #4—"The Ice Pirates." #5—"Children of the Corn." #6—"Against All Odds."

533. LYNBROOK—LYNBROOK— 593-1033. #1—Thru Mar. 29: "Tank." Beg. Mar. 30: "New York Nights." #2—"Children of the Corn." #3—"Fanny & Alexander." #4—"Broadway Danny Rose."

534. LYNBROOK—STUDIO ONE— 599-1444. "The Dresser."

535. MALVERNE—TWIN— 599-6966. #1—Thru Mar. 29: "Yentl." Beg. Mar. 30: "Broadway Danny Rose." #2—"Silkwood."

536. MANHASSET—MANHASSET— 627-7887. #1—"Splash." #2—"Educating Rita." #3—Thru Mar. 29: "El Norte." Beg. Mar. 30: "Misunderstood."

537. MANHASSET—RKO CINEMA— 627-1300. "Terms of Endearment."

540. MASSAPEQUA—PEQUA— 799-6464. "Police Academy."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—Thru Mar. 29: "Against All Odds." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Unfaithfully Yours." #3—"Splash." #4—"Children of the Corn." #5—"Terms of Endearment." #6—"Footloose." #7—Thru Mar. 29: "Killpoint." Beg. Mar. 30: "Misunderstood."

542. MERRICK—GABLES— 546-0734. Thru Mar. 29 (tent.): "Lassiter."

543. MERRICK—HOLIDAY PARK— 546-1271. Thru Mar. 29: "Over the Brooklyn Bridge."

545. NEW HYDE PARK—HERRICKS— 747-0555. "Broadway Danny Rose."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Mar. 29: "Silkwood." #2—Thru Mar. 29: "Against All Odds."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru Mar. 29: "Silkwood." Beg. Mar. 30: "Broadway Danny Rose."

549. OYSTER BAY—MOVIES— 922-0333. #1—"Silkwood." #2—Thru Mar. 29: "The Big Chill." Beg. Mar. 30: "Broadway Danny Rose."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"Children of the Corn." #2—"Against All Odds."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. Thru Mar. 29: "The Ice Pirates." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"Terms of Endearment." #2—"Footloose."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—"Broadway Danny Rose." #2—Thru Mar. 29: "The Ice Pirates." Beg. Mar. 30:

"House by the Cemetery." #3—Thru Mar. 29: "Children of the Corn." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. "Silkwood."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "Police Academy."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—Thru Mar. 29: "The Ice Pirates." #2—Thru Mar. 29: "Alley Cat." Beg. Mar. 30: "New York Nights."

559. **ROSLYN—ROSLYN—** 621-8488. #1—Thru Mar. 29: "Against All Odds." Beg. Mar. 30: "The Dresser." #2—"And the Ship Sails On."

561. **SYOSSET—SYOSSET—** 921-5810. #1—"Police Academy." #2—Thru Mar. 29: "Police Academy." Beg. Mar. 30: "Misunderstood." #3—"Splash."

562. **SYOSSET—UA CINEMA 150—** 364-0700. Thru Mar. 29: "Blame It on Rio." Beg. Mar. 30: "Romancing the Stone."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. #1—Thru Mar. 29: "A Woman in Flames." Beg. Mar. 30: "Romancing the Stone." #2—"Blame It on Rio." #3—"Unfaithfully Yours."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Footloose." #2—"The Hotel New Hampshire." #3—"The Ice Pirates." #4—"Alley Cat." #5—"Police Academy." #6—"Children of the Corn." #7—"Splash." #8—"Racing With the Moon." #9—"Against All Odds." #10—"Terms of Endearment." #11—"Scarface."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—Thru Mar. 29: "The Ice Pirates." #2—"Broadway Danny Rose."

571. **WANTAGH—RKO—** 781-6969. Thru Mar. 29: "Tank." Beg. Mar. 30: "New York Nights."

574. **WESTBURY—WESTBURY—** 333-1911. #1—Thru Mar. 29: "Tender Mercies." #2—Thru Mar. 29: "Don Giovanni." Beg. Mar. 30: "The Beggar's Opera."

Suffolk County

601. **BABYLON—BABYLON—** 669-3399. Thru Mar. 29: "Tank." Beg. Mar. 30: "New York Nights."

602. **BABYLON—RKO—** 669-0700. #1—"Blame It on Rio." #2—"Against All Odds."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—Thru Mar. 29: "The Ice Pirates." #2—"Footloose." #3—"Terms of Endearment."

604. **BAY SHORE—CINEMA—** 665-1722. "Unfaithfully Yours."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Children of the Corn." #2—"Police Academy."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru Mar. 29: "Silkwood." Beg. Mar. 30: "Never Cry Wolf."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru Mar. 29: "Silkwood."

613. **CENTEREACH—CENTEREACH—** 588-0088. "Silkwood."

615. **COMMACK—MAYFAIR—** 543-0707. Thru Mar. 29: "The Night of the Shooting Stars."

616. **COMMACK—MULTIPLEX—** 462-6953. #1—"Splash." #2—"Broadway Danny Rose." #3—"The Ice Pirates." #4—"Tank." #5—"Alley Cat." #6—"Children of the Corn." #7—"Terms of Endearment." #8—"Footloose." #9—"Sudden Impact." #10—"Police Academy."

617. **COMMACK—RKO—** 499-4545. #1—"Against All Odds." #2—"Unfaithfully Yours."

621. **CORAM—PINE—** 698-6442. #1—"Splash." #2—"Silkwood."

622. **DEER PARK—DEER PARK—** 667-2440. Thru Mar. 29: "Alley Cat."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Police Academy." #2—Thru Mar. 29: "Fanny & Alexander." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Splash." #4—"The Ice Pirates." #5—Thru Mar. 29: "Tank." Beg. Mar. 30 (tent.): "Romancing the Stone."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "The Dresser."

627. **EAST SETAUKET—RKO FOX—** 473-2400. Thru Mar. 29: "The Ice Pirates."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"Children of the Corn." #2—"Police Academy."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"The Ice Pirates." #2—Thru Mar. 29: "Alley Cat." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Splash." #2—Thru Mar. 29: "Alley Cat." #3—Thru Mar. 29: "Unfaithfully Yours." Beg. Mar. 30: "New York Nights." #4—Thru Mar. 29: "The Ice Pirates." Beg. Mar. 30: "House by the Cemetery."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "Police Academy."

634. **HUNTINGTON—RKO YORK—** 421-3911. Thru Mar. 29: "Against All Odds." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes."

635. **ISLIP—ISLIP—** 581-5200. #1—"Splash." #2—Thru Mar. 29: "The Ice Pirates." #3—Thru Mar. 29: "Against All Odds." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "Splash."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru Mar. 29: "Silkwood."

639. **LINDENHURST—LINDENHURST—** 888-5400. Thru Mar. 29: "Silkwood." Beg. Mar. 30: "Never Cry Wolf."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—"Footloose." #2—"Terms of Endearment." #3—Thru Mar. 29: "The Dresser."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—"Splash." #2—Thru Mar. 29: "Scarface."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Mar. 29: "Silkwood." Beg. Mar. 30: "Never Cry Wolf."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Mar. 29 (tent.): "Lassiter."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—"Terms of Endearment." #2—"Splash." #3—Thru Mar. 29: "Blame It on Rio." Beg. Mar. 30 (tent.): "Romancing the Stone."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"Against All Odds." #2—Thru Mar. 29: "Tank." Beg. Mar. 30: "House by the Cemetery."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—Thru Mar. 29: "Children of the Corn." Beg. Mar. 30: "Misunderstood." #2—"Footloose."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "Police Academy." **WEST**—Thru Mar. 29: "The Big Chill." Beg. Mar. 30: "New York Nights."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Mar. 27: "To Be or Not to Be." Beg. Mar. 28: "Star 80."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Mar. 29: "Silkwood." Beg. Mar. 30: "Never Cry Wolf."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru Mar. 29: "Coup de Torchon." Beg. Mar. 30: "The Return of Martin Guerre."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Mar. 29: "The Dresser." #2—Thru Mar. 29: "Silkwood." #3—Thru Mar. 29: "The Ice Pirates." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes."

660. **SHIRLEY—TWIN—** 281-4466 #1—Thru Mar. 29: "Alley Cat." #2—Thru Mar. 29: "Silkwood."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. Thru Mar. 29: "Blame It on Rio." Beg. Mar. 30: "Romancing the Stone."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"Terms of Endearment." #2—Thru Mar. 29: "Against All Odds." Beg. Mar. 30: "Misunderstood." #3—Thru Mar. 29: "The Dresser." Beg. Mar. 30: "Footloose."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Footloose." #2—"Children of the Corn." #3—"Against All Odds."

666. **WEST ISLIP—TWIN—** 669-2626. #1—Thru Mar. 29 (tent.): "Silkwood." #2—Program unavailable.

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. "Footloose."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. #1—"Footloose." #2—Thru Mar. 29: "Broadway Danny Rose." Beg. Mar. 30 (tent): "Splash."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. Thru Mar. 29: "To Be or Not to Be." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"Children of the Corn." #2—"Splash." #3—"The Ice Pirates."

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—"The Dresser." #2—"Splash."

707. **HARRISON—SILVER SCREEN—** 835-2961. Thru Mar. 27: "Local Hero." Mar. 28-30: "Passione d'Amore"; "Till Marriage Do Us Part." Beg. Mar. 31: "La Balance."

708. **HARTSDALE—CINEMA—** 428-2200. #1—Thru Mar. 29: "The Ice Pirates." Beg. Mar. 30: "Misunderstood." #2—"Police Academy." #3—"Terms of Endearment." #4—"Against All Odds."

709. **LARCHMONT—PLAYHOUSE—** 834-3001. "And the Ship Sails On."

710. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"Police Academy." #2—Thru Mar. 29: "The Ice Pirates." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes." #3—Thru Mar. 29: "Against All Odds." Beg. Mar. 30: "Misunderstood." #4—Thru Mar. 29: "Alley Cat." Beg. Mar. 30: "New York Nights."

711. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"Police Academy." #2—"Against All Odds."

713. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Against All Odds." #2—"Children of the Corn."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—Thru Mar. 29: "Tank"; "The Black Room." #2—Thru Mar. 29: "The Ice Pirates." #3—Thru Mar. 29: "Footloose." Beg. Mar. 30: "House by the Cemetery." #4—"Splash." #5—Thru Mar. 29: "Alley Cat." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes."

715. **NEW ROCHELLE—TOWN—** 632-4000. "Police Academy."

716. **OSSINING—ARCADIAN—** 941-5200. #1—Thru Mar. 29: "Footloose." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Police Academy."

717. **PEEKSKILL—BEACH—** 737-6262. #1—Thru Mar. 29: "The Ice Pirates." #2—Thru Mar. 29: "Alley Cat." #3—"Splash." #4—"Unfaithfully Yours."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—Thru Mar. 29: "Footloose." #2—Program unavailable. #3—"Police Academy." #4—"Against All Odds."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Mar. 29: "Silkwood."

721. **PLEASANTVILLE—ROME—** 769-0720. #1—"Splash." #2—Thru Mar. 29: "Terms of Endearment."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Footloose." #2—"Children of the Corn."

723. **SCARSDALE—FINE ARTS—** 723-6699. "El Norte."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Mar. 29: "Silkwood." Beg. Mar. 30: "Broadway Danny Rose."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Footloose." #2—Program unavailable.

728. **WHITE PLAINS—UA CINEMA—** 946-2820. Thru Mar. 29: "Blame It on Rio." Beg. Mar. 30: "Romancing the Stone."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—Thru Mar. 29: "Blame It on Rio." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru Mar. 29: "Over the Brooklyn Bridge."

731. **YONKERS—KENT—** 237-3440. #1—Thru Mar. 29: "Children of the Corn." Beg. Mar. 30 (tent.): "Silkwood." #2—Thru Mar. 29: "Alley Cat." Beg. Mar. 30 (tent.): "New York Nights."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Police Academy." #2—"Unfaithfully Yours." #3—"Terms of Endearment." #4—Thru Mar. 29: "Tank." Beg. Mar. 30: "New York Nights."

733. **YONKERS—PARK HILL—** 969-4477. #1—Thru Mar. 29: "Alley Cat." #2—"Children of the Corn." #3—Program unavailable.

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Children of the Corn." #2—"Broadway Danny Rose."

Rockland County

743. **NANUET—MALL—** 623-6336. Program unavailable.

744. **NANUET—ROUTE 59—** 623-3355. "Splash."

745. **NANUET—THE MOVIES—** 623-0211. #1—Thru Mar. 29: "The Ice Pirates." Beg. Mar. 30: "Misunderstood." #2—Thru Mar. 29: "Alley Cat."

Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"The Hotel New Hampshire." #4—"Against All Odds." #5—"Footloose."

746. **NEW CITY—TOWN—** 634-5100. #1—Thru Mar. 29: "Silkwood." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes." #2—Thru Mar. 29: "The Dresser."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"Police Academy." #2—Thru Mar. 29: "Tank." Beg. Mar. 30: "New York Nights."

748. **NYACK—CINEMA EAST—** 358-6631. "Blame It on Rio."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Terms of Endearment."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "Children of the Corn."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. *Program unavailable.*

755. **STONY POINT—9 W CINEMA—** 942-0303. "The Ice Pirates."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Over the Brooklyn Bridge."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Children of the Corn."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Alley Cat." #2—Thru Mar. 29: "Tank."

774. **DANBURY—CINE—** 743-2200. #1—"Racing With the Moon." #2—"Children of the Corn." #3—Thru Mar. 29: "The Dresser." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes."

775. **DANBURY—CINEMA—** 748-2923. #1—"The Ice Pirates." #2—"Footloose."

777. **DANBURY—PALACE—** 748-7496. #1—"Police Academy." #2—"Splash." #3—Thru Mar. 29: "Against All Odds." Beg. Mar. 30: "Misunderstood."

778. **DARIEN—PLAYHOUSE—** 655-0100. Thru Mar. 29: "Terms of Endearment." Beg. Mar. 30: "Romancing the Stone."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Police Academy." #2—"Splash."

780. **FAIRFIELD—COUNTY—** 334-1411. Thru Mar. 29: "Tank."

781. **GREENWICH—CINEMA—** 869-6030. #1—Program unavailable. #2—"Blame It on Rio."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Racing With the Moon." #2—"The Hotel New Hampshire." #3—Thru Mar. 29: "The Dresser." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Unfaithfully Yours."

784. **NORWALK—CINEMA—** 838-4504. #1—"Police Academy." #2—Thru Mar. 29: "The Ice Pirates."

785. **NORWALK—NORWALK—** 866-3010. "Children of the Corn."

788. **SOUTH NORWALK—SONO—** 866-9202. Thru Mar. 27: "La Balance." Mar. 28-30: "The 17th Tournée of Animation." Mar. 31-Apr. 3: "Boat People."

789. **SPRINGDALE—STATE—** 325-0250. Thru Mar. 29: "Broadway Danny Rose." Beg. Mar. 30: "Unfaithfully Yours."

790. **STAMFORD—AVON—** 324-9205. #1—Thru Mar. 29: "Alley Cat." Beg. Mar. 30 (tent.): "Misunderstood." #2—"Splash."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Footloose." #2—"Against All Odds." #3—"Children of the Corn."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Police Academy." #2—"The Ice Pirates."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Police Academy." #2—"Against All Odds." #3—"The Ice Pirates."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Footloose." #2—"The Hotel New Hampshire." #3—227-9619. "The Dresser." #4—226-6666. "Against All Odds."

796. **WESTPORT—POST—** 227-0500 "Racing With the Moon."

798. **WILTON—CINEMA—** 762-5678 "Splash."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Footloose." #2—"Police Academy." #3—Thru Mar. 29: "The Ice Pirates." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes."

801. **HARRISON—WARNER—** 482-8550. #1—Thru Mar. 29: "Alley Cat." #2—Thru Mar. 29: "Children of the Corn."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—Program unavailable. #2—"Splash."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Police Academy." #2—"Against All Odds." #3—"The Ice Pirates." #4—"Silkwood."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Terms of Endearment." #2—"The Hotel New Hampshire." #3—"Tank." #4—"Children of the Corn." #5—"Footloose." #6—"Splash."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru Mar. 29: "Silkwood"; "The Osterman Weekend." Beg. Mar. 30: "Killpoint."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. Thru Mar. 29: "Against All Odds."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—Thru Mar. 29: "Alley Cat." Beg. Mar. 30: "House by the Cemetery." #2—"Police Academy."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Splash."

817. **LIVINGSTON—COLONY—** 992-0800. Thru Mar. 29: "The Ice Pirates." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. "Against All Odds."

819. **MILLBURN—RKO—** 376-0800. #1—"Broadway Danny Rose." #2—Thru Mar. 29: "Tank." Beg. Mar. 30: "New York Nights."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1—"A Woman in Flames." #2—"Broadway Danny Rose." #3—Thru Mar. 29: "Silkwood."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—"Children of the Corn." #2—"Footloose." #3—Thru Mar. 29: "The Right Stuff." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes."

825. **NUTLEY—FRANKLIN—** 667-1777. #1—"Splash." #2—Thru Mar. 29: "The Ice Pirates." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes." #3—Thru Mar. 29: "Children of the Corn."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. #1—Thru Mar. 29: "The Dresser." Beg. Mar. 30: "Romancing the Stone." #2—Thru Mar. 29: "Blame It on Rio." Beg. Mar. 30: "Romancing the Stone." #3—Thru Mar. 29: "Against All Odds." Beg. Mar. 30: "Misunderstood."

828. **VERONA—VERONA—** 239-0880. Thru Mar. 29: "The Ice Pirates." Beg. Mar. 30 (tent.): "New York Nights."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Police Academy." #2—"Unfaithfully Yours." #3—Thru Mar. 29: "Terms of Endearment."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. "Silkwood."

841. **CRANFORD—RKO—** 276-9120. #1—Thru Mar. 29: "Footloose." Beg. Mar. 30: "New York Nights." #2—Thru Mar. 29: "Splash." Beg. Mar. 30: "House by the Cemetery."

842. **ELIZABETH—ELMORA—** 352-3483. "Silkwood."

846. **LINDEN—TWIN—** 925-9787. #1—Thru Mar. 29: "Alley Cat." Beg. Mar. 30: "House by the Cemetery." #2—"Children of the Corn."

848. **ROSELLE PARK—PARK—** 245-0358. "The Dresser."

849. **SUMMIT—STRAND—** 273-3900. "Splash."

851. **UNION—FIVE POINTS—** 964-3466. "Police Academy."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "Footloose."

854. **UNION—RKO—** 686-4373. #1—"Against All Odds." #2—"Terms of Endearment."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"The Ice Pirates." #2—"Alley Cat." #3—Thru Mar. 29: "Tank." Beg. Mar. 30: "New York Nights."

858. **WESTFIELD—TWIN—** 654-4720. #1—Thru Mar. 29: "Silkwood." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes." #2—"Broadway Danny Rose."

Bergen County

860. **BERGENFIELD—BERGENFIELD—** 385-1600. Thru Mar. 29: "Against All Odds."

861. **CLOSTER—CLOSTER—** 768-8800. "Footloose."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Footloose." #2—"Alley Cat." #3—"Against All Odds." #4—"Children of the Corn."

863. **EMERSON—TOWN—** 261-1000. Thru Mar. 29: "The Dresser."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Alley Cat." #2—Thru Mar. 29: "Tank." Beg. Mar. 30: "New York Nights."

866. **FAIRVIEW—TWIN—** 941-2424. #1—"Splash." #2—"The Ice Pirates."

867. **FORT LEE—LINWOOD—** 944-6900. #1—Thru Mar. 29: "Fanny & Alexander." Beg. Mar. 30: "Misunderstood." #2—"Police Academy."

868. **FORT LEE—SHARON—** 224-0202. Thru Mar. 29: "Danton."

873. **OAKLAND—TWIN—** 337-4478. #1—Thru Mar. 29: "Against All Odds." #2—"Police Academy."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru Mar. 29: "Over the Brooklyn Bridge." #2—Thru Mar. 29: "Silkwood."

875. **PARAMUS—BERGEN MALL—** 845-4449. Thru Mar. 29: "Fanny & Alexander." Beg. Mar. 30: "This Is Spinal Tap."

876. **PARAMUS—CINEMA 35—** 845-5070. "Tank."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Racing With the Moon." #2—"The Hotel New Hampshire." #3—"Terms of Endearment." #4—"Footloose." #5—"Blame It on Rio." #6—"Unfaithfully Yours." #7—Thru Mar. 29: "Against All Odds." Beg. Mar. 30: "Romancing the Stone." #8—Thru Mar. 29: "The Ice Pirates." Beg. Mar. 30: "New York Nights."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"Splash." #2—Thru Mar. 29: "A Woman in Flames." Beg. Mar. 30: "Greystoke: The Legend of Tarzan, Lord of the Apes." #3—"Police Academy."

880. **RAMSEY—CINEMA—** 825-2090. Thru Mar. 29: "The Ice Pirates."

881. **RAMSEY—INTERSTATE—** 327-0153. Program unavailable.

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Mar. 29: "Silkwood." Beg. Mar. 30: "Broadway Danny Rose."

883. **RIDGEWOOD—RKO WARNER—** 444-1234. #1—"Terms of Endearment." #2—"Against All Odds."

885. **RUTHERFORD—WILLIAMS CENTER—** 933-3700. #1—Thru Mar. 29: "Silkwood." #2—Thru Mar. 29: "Children of the Corn." Beg. Mar. 30: "Never Cry Wolf."

886. **TEANECK—MOVIE CITY—** 836-3334. #1—Thru Mar. 29: "Silkwood." #2—Thru Mar. 29: "Lassiter." #3—Thru Mar. 29: "The Night of the Shooting Stars."

887. **TENAFLY—BERGEN—** 567-0004. Thru Mar. 29: "Silkwood."

888. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. "Splash."

889. **WESTWOOD—PASCACK—** 664-3200. "Police Academy."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AGAINST ALL ODDS—(2hrs. 5m., '84) A messy, purplish remake of the *film noir* classic, *Out of the Past,* which starred Kirk Douglas, Robert Mitchum, and Jane Greer as the treacherous bitch they both love. In this version, bony, sneering James Woods is a big-time bookie and nightclub owner, and sincere Jeff Bridges a pro-football player whom Woods has got his hooks into. The beautiful but wan Rachel Ward plays the *femme fatale* not as an evil girl but as a confused and wistful heiress with a habit of getting into trouble. The filmmakers merge the love triangle with elements lifted from Polanski's *Chinatown.* Once again, crooked real-estate speculators set a web of corruption that catches everyone. Very serious stuff—if only some of it were halfway plausible! Taylor Hackford's direction is taut but humorless, and though the movie has some of the flavor of the corrupt Los Angeles milieu, the incoherence of the whole project finally gets you down. Written by Eric Hughes. R. **24, 33, 80, 92, 118, 205, 223, 234, 236, 303, 401, 402, 410, 412, 443, 448, 500, 521, 529, 531, 541, 547, 550, 559, 567, 602, 617, 634, 635, 649, 663, 664, 708, 710, 711, 713, 719, 745, 777, 791, 793, 795, 806, 810, 818, 827, 854, 860, 862, 873, 878, 883**

AND THE SHIP SAILS ON—(2hrs. 8m., '84) In Italian, Eng. subtitles. The opening of Federico Fellini's new extravaganza is amazing: the cream of pre-World War I European society shows up at a wharf in what appears to be a fidgety silent newsreel. And then, very gradually, Fellini passes from shaky black-and-white to fluent color cinematography; from spooky silence to the reassuring aural detail of a modern soundtrack; from archaic film "document" to period re-creation. The gradual transformation is more than a triumph of cinematic technique—it's a shift in consciousness, as if Fellini had taken us from a dreaming to a waking state. Singing choruses from Verdi's *La Forza del Destino,* the assembled notables board a ship for a cruise devoted to the memory of a dead opera singer. And then the movie declines into a traditional Fellini circus—less noisy, garish, and exhausting than usual, but a circus nonetheless. Famous sopranos, creepy male secretaries, sexually ravenous women, bizarre royalty—all of rich, eccentric, culture-mad Europe is here. But the anecdotes, the bits of magic and fancy don't cohere, except as a mood. Fellini is obviously constructing a grand metaphor for the collapse of European society in the First World War but the details are arbitrary, whimsical, and—alas!—boring. Yet there are brilliant things—a pastiche of opera poses, an amazing stylized battleship. Fellini's visual imagination remains prodigious, even as his grasp of dramatic structure falls into abeyance. With Freddie Jones. PG. **6, 47, 559, 709**

ANTARCTICA—(1hr. 52m., '84) A Japanese expedition to the South Pole in 1958 struggles to reach a team of sled dogs that were left chained to an isolated base. English narration. With Kan Takakura, Tsunehiko Watase, Eiji Okada. Dir. Koreyoshi Kurahara. G. **45**

BASILEUS QUARTET—(1hr. 58m., '84) In French and Italian, Eng. subtitles. A flossy, completely unconvincing mix of phony middle-aged fatigue, classical music, and silly chatter about art, death, and decadence. A world-famous string quartet loses its first violinist, and the three remaining men, having devoted themselves to art for thirty years (i.e., lived and worked 52 weeks a year together, which is not the way any quartet works), decide to embrace "life." Then a young, handsome virtuoso (Pierre Malet) joins the quartet, and the three men are made to feel their physical and sexual decrepitude—apparently they are all "through" in their mid-fifties (a slander which a visit to any restaurant or hotel close to Carnegie Hall should dispel). Much moth-eaten philosophy and fancy European hotel settings. And much classical music, played on the soundtrack by the superb Melos Quartet of Stuttgart in a style far more vigorous than these rheumatic complainers could possibly muster. With Omero Antonutti, Hector Alterio, Michel Vitold. Dir. Fabio Carpi. **16, 86**

BIG CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz.* A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. R. **38, 306, 503, 549, 653**

BLAME IT ON RIO—(1hr. 40m., '84) An insult. This vacation comedy with sex, starring Michael Caine and Joseph Bologna, seems to have been conceived by a consortium of travel agents. Our heroes pose on the Rio beach with topless girls and fado singers; they dodge sinewy dancers kicking at one another's faces; they dine in beautiful gardens, brushing aside toucans and parrots. In between travelogue shots, Joe Bologna's daughter (Michelle Johnson), a fleshy junior-league temptress who can't keep her bathing suit on, seduces Michael Caine. Poor Caine resists for a while but finally succumbs, on all fours at the beach, staring up at Michelle's big bazooms. The filmmakers' point of view is that any middle-aged man would react the same way, which may be true but doesn't let the cads off the hook for what they've done to Miss Johnson. The seventeen-year-old ex-model, denied a single funny moment, has been turned into a baby slut—a male fantasy of an adoring, compliant girl. Written by Larry Gelbart and Charlie Peters. Dir. Stanley Donen. R. **22, 32, 46, 54, 100, 203, 234, 306, 407, 413, 519, 562, 566, 602, 648, 662, 728, 730, 748, 781, 827, 878**

BROADWAY DANNY ROSE—(1hr. 25m., '84) Woody Allen's new comedy is about a small-time Jewish entertainment figure so insistently moral that he lingers in a restaurant to lay down a tip even as Mafia hit men are coming in the door to bump him off. Danny Rose (Woody), a loving theatrical manager, lavishes affection on his talentless clients, including Lou Canova (Nick Apollo Forte), a "has-been boy singer" unaccountably riding a nostalgia wave to success in his mid-forties. Danny goes to New Jersey to collect Lou's mistress, the tough-talking Tina (Mia Farrow), and the two of them wind up chased by the Mafia through the swamps of New Jersey and the jungles of Manhattan. This plotting feels a little second-hand, and the casting of gentle Mia Farrow as a Mafia gun moll is a stunt that only half works. The movie is at its best depicting the seedy world of bottom-drawer show-business, and here Woody Allen doesn't go far enough. Wringing laughter out of mediocrity, he keeps his distance. At the same time, his *shlump* routine conceals a good deal of self-regard. Little Danny wins over Tina with his musty wisdom ("Acceptance. Forgiveness. Love."), a dénouement that not even Damon Runyon, Broadway fabulist and designer of improbable matches, could have imagined. Black-and-white cinematography by Gordon Willis. PG. **16, 24, 71, 93, 104, 211, 407, 414, 416, 436, 438, 500, 530, 533, 535, 545, 548, 549, 554, 570, 616, 700, 724, 735, 789, 819, 821, 858, 882**

★ **BURROUGHS**—(1hr. 26m., '84) A vivacious and scary documentary portrait of William S. Burroughs, author of *Naked Lunch, Nova Express,* and many other books. Burroughs, the rhapsodist of violent gay sex, chronicler of the hallucinated highs and consciousness-shattering lows of heroin, and father to the Beats, cultivates an ironically formal and elegant manner—white shirt, tie, immaculately tailored suit, and smallish hat. His masklike cool makes him the farthest-out hipster of all, and at the age of 70 he's discovered a new audience for his work—the kids at punk clubs who listen raptly to his most hilariously paranoid passages. Surely Burroughs's strength is linked to his love of performing, which is given ample representation here. The director, Howard Brookner, gives us a feeling for the shape of Burroughs's life, the nature of his work, his influence on other writers and friends. In a chilling moment, Burroughs recounts how, in 1957, he killed his wife in a "shooting accident," an act which, Allen Ginsberg tells us, freed Burroughs to write. In a roundabout way, the movie is a celebration of murder as creativity. **5**

CARMEN—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. **90**

CHILDREN OF THE CORN—(1hr. 33m., '84) Based on a short story by Stephen King, a contemporary horror film about a young couple in a small midwestern town fighting for their lives against a demonic cult of children who are slaughtering the town's adults. With Peter Horton, Linda Hamilton. Dir. Fritz Kiersch. R. **33, 80, 97, 105, 111, 118, 202, 206, 210, 237, 300, 408, 410, 413, 422, 426, 448, 518, 531, 533, 541, 550, 554, 567, 606, 616, 628, 651, 664, 702, 713, 722, 731, 733, 735, 752, 758, 774, 785, 791, 801, 807, 822, 825, 846, 862, 885**

CONFIDENTIALLY YOURS—(1hr. 51m., '84) In French, Eng. subtitles. Fanny Ardant, a tall, broad-shouldered young actress with a mass of thick black hair and a face-splitting grin, is the best thing in François Truffaut's weak *hommage* to the American *film noir* of the forties. Ardant, who plays a secretary trying to clear her boss (Jean-Louis Trintignant) of the charge of murder, smiles constantly—she's like a girl performing for relatives and friends, too conscious of the silliness of the show to get into the emotions she's supposed to be feeling. Her horsing around is charming; Truffaut's is merely half-hearted. He uses the syntax of forties thrillers (black-and-white cinematography, rain splashing against a windshield at night, narrated flashbacks, etc.), but he doesn't hold the moods long enough; he doesn't build tensions or revel in the neurotic drives and paranoid shadows of the genre. The movie is too mild to be exciting, too tasteful to be funny. It's in limbo. PG. **56, 86**

★ **DRESSER, THE**—(1hr. 58m., '83) A roaring celebration of theatrical temperament and heroism. In England during the war, a touring Shakespearean company, never of the first rank, has fallen on evil days. The only male actors not in the forces are old or limping; the leading lady is a little stout for Desdemona; and the actor-manager-director who keeps everything going—everyone calls him Sir (Albert Finney)—is exhausted, frequently forgetful of his immortal lines, and prone to interminable, noisy fits of paranoia and dismay. Most of *The Dresser,* which is based on Ronald Harwood's play, takes place on a single night in which Sir's faithful dresser, Norman (Tom Courtenay), cajoles, flatters, and bullies the great man into giving his 227th performance as King Lear. A great but fatally overbearing actor, Finney gives Sir's mental processes a rigidity bordering on dementia, while Tom Courtenay emphasizes Norman's fey, cheery bitcheries with sharp elbows and pointed chin. He gives Norman a distinctive kind of integrity without lessening what is cozy, second-rate, and merely conventional in his character. The men are meant to be the two faces of English indomitability. Stirring and funny. Dir. Peter Yates. PG. **16, 62, 90, 113, 304, 422, 450, 526, 534, 559, 626, 640, 658, 663, 705, 746, 774, 782, 795, 827, 848, 863**

EDUCATING RITA—(1hr. 50m., '83) In Lewis Gilbert's very decent version of Willy Russell's long-running London stage hit, Michael Caine is wonderful as an alcoholic professor of literature who just doesn't give a damn anymore. The professor is awakened by a 26-year-old "open university" student who has a genuine, awkward, unappeasable hunger for literature. The two of them conduct a passionate but entirely chaste affair. As the student, an unlettered hairdresser who blossoms under the professor's tutelage, Julie Walters conveys the stirringly old-fashioned notion that education is what allows any of us to become a human being. The film's triumph is that it makes this Victorian notion neither priggish nor musty. PG. **70, 202, 536**

EL NORTE—(2hrs. 19m., '84) In Spanish, Eng. subtitles. A good idea made into a literal-minded, obvious, and rather draggy movie. Two sweetly naive kids—Guatemalans of Indian extraction—leave their tiny village and head north, passing through Mexico, and winding up in Los Angeles, where, as illegal aliens, they face exploitation and betrayal as well as the incidental benevolence of a wealthy society. Yet the writers, Gregory Nava and Anna Thomas, erred in making the kids brother and sister and also completely innocent, asexual, and blandly sincere. We can only root for them in the most simple and uninvolving way, as we might root for kids in a young-adult's novel. Nava, who directed, tries for magic and exoticism by pointing the camera at the moon, but most of the Latin American scenes are done in a blandly picturesque style. The movie desperately needs more grit and color and wildness and drama; it's suffocated by good intentions. An independent, low-budget production. Starring Zaide Silvia Gutierrez and David Villalpando. R. **9, 97, 211, 422, 536, 723**

★**ENTRE NOUS**—(1hr. 50m., '84) In French, Eng. subtitles. Diane Kurys's superb new movie is about two women who make unsuitable marriages during World War II and then, meeting for the first time in 1952, become such close friends that the marriages dissolve. Lena (Isabelle Huppert), having accepted the legionnaire Michel (Guy Marchand) just before deportation to Auschwitz, has escaped with him to Italy, and settled in Lyons. Madeleine (Miou-Miou), losing her first husband in a scuffle between Fascists and partisans, marries the crumb-bum actor and fence Costa (Jean-Pierre Bacri), and settles into a meaningless life. When the two women meet, they escape into greater femininity; they dote on intimacy, secrets, clothes, taste, and they begin to shut their husbands out. Cruelty (largely unconscious) is part of the movie's moral toughness. Kurys is letting us know that when one person liberates himself, another person usually gets mangled or forgotten. She has an extraordinary soft touch, a compound of gravity, gentle irony, observation, and affection; characteristically, she works in short anecdotes, but in this movie the anecdotes build to a very powerful climax. As the limited Michel, whose woman just drifts away from him, Guy Marchand gives a full-scale tragic performance. PG. **88**

★**FANNY & ALEXANDER**—(3hrs. 20m., '83) In Swedish, Eng. subtitles. Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restauranteur Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. PG. **5, 70, 403, 407, 418, 523, 533, 625, 867, 875**

FOOTLOOSE—(1hr. 46m., '84) "Schlockdance"? "Footflash"? It's another vacuous teen dance movie, featuring John Lithgow as the midwestern minister who bans rock music and dancing from his town and Kevin Bacon as the Chicago punk who rouses the town's kids to fight for their God-given, Bible-sanctified right to shake their bodies and feel good. Since no one attending a nationally advertised film called *Footloose* could actually be *against* dancing, the movie doesn't raise an issue that's real for the audience (or for the filmmakers either). Lithgrow is a fine actor, but the minister's anguish and soul-searching stop the movie cold. If there were more dancing, the stupid story might have simply slid by. But there isn't enough, and a lot of the dancing looks like gymnastics—Kevin Bacon races up and down between rows of farm machinery, hurdles over things, swings from ropes. The excitement is created by the cutting rather than the dancer's movements. Yet Bacon, in a cocky but likable Mr. Cool performance, seems charged by some dazzling rhythm playing in his head. With Dianne Wiest as the minister's shrewd wife, and Lori Singer as his daughter, a slinky hellcat with a mane of wild hair. Written by pop lyricist Dean Pitchford. Directed by Herbert Ross, who has retreated all the way from the daring of *Pennies From Heaven.* Music by Kenny Loggins and others. PG. **24, 38, 44, 72, 118, 205, 223, 300, 407, 408, 411, 426, 501, 529, 531, 541, 552, 567, 603, 616, 640, 651, 663, 664, 668, 700, 714, 716, 719, 722, 727, 745, 775, 791, 795, 800, 807, 822, 841, 852, 861, 862, 878**

GOOD FIGHT, THE—(1hr. 38m., '83) Reviewed in this issue. **2**

GREYSTOKE: THE LEGEND OF TARZAN, LORD OF THE APES—(2hrs. 9m., '84) In this version of Edgar Rice Burroughs popular story, "Tarzan of the Apes," the 7th Earl of Greystoke, orphaned in his infancy in Equatorial Africa and raised by apes, returns to Scotland to take his rightful place in society. With Christopher Lambert, Andie MacDowell, Ralph Richardson, Ian Holm, James Fox. PG. **22, 32, 71, 109, 201, 206, 234, 401, 403, 407, 411, 418, 422, 512, 517, 529, 541, 551, 554, 625, 629, 634, 635, 658, 701, 710, 714, 716, 730, 745, 746, 774, 782, 800, 817, 822, 825, 858, 879**

HOTEL NEW HAMPSHIRE, THE—(1hr. 50m., '84) Dreadful whimsical nonsense derived from the John Irving novel. A family of lovable eccentrics, the Berrys, live in the hotels they set up around the world. The movie could be called a celebration of the extended family, the family as hotel—a place where you can be crazy, lost, gay, small, or most likely, just cute, and still be loved for yourself. Nothing that matters to these characters means anything emotionally; nothing even matters *physically*—they just bounce back, like Schmoos, or they die, and the movie passes on, senseless but irrepressible. On to the next suicide, the next symbolic castration! Irving thought he was writing a kind of modern fairy tale, but the direction of Tony Richardson is anything but magical. Richardson works realistically, merely cranking up the tempo for laughs and an eccentric atmosphere. With Beau Bridges, Rob Lowe, Jodie Foster, Wallace Shawn. R. **31, 74, 531, 567, 745, 782, 795, 807, 878**

ICE PIRATES, THE—(1hr. 35m., '84) A spoof of science-fiction adventure films. With Robert Urich, Mary Crosby, John Matuszak. Dir. Stewart Raffill. PG. **37, 46, 83, 103, 118, 201, 212, 234, 305, 403, 407, 412, 414, 426, 531, 551, 554, 558, 567, 570, 603, 616, 625, 627, 629, 632, 635, 658, 702, 708, 710, 714, 717, 745, 755, 775, 784, 792, 793, 800, 806, 817, 825, 828, 857, 866, 878, 880**

L'ARGENT—(1hr. 30m., '84) In French, Eng. subtitles. The life of a working-class Frenchman is set on a path toward destruction when he is handed a counterfeit 500-franc note. Dir. Robert Bresson. **86**

LASSITER—(1hr. 40m., '84) In pre-World War II London, the FBI and Scotland Yard enlist the talents of the romantic rogue of the film's title to stop a fortune in diamonds from being used to finance Hitler's network of spies. With Tom Selleck, Jane Seymour, Lauren Hutton, Bob Hoskins. Dir. Roger Young. R. **442, 542, 645, 886**

LE BAL—(1hr. 52m., '84) Inventive and original yet still tedious. Set entirely in a single Parisian ballroom, *Le Bal* (which was based on a successful theater-piece devised by Jean-Claude Penchenat), chronicles the way men and women have looked at each other, danced, fought, and parted for fifty years. The film shuns dialogue, using only music, dancing, and pantomime. On the surface, it's a history of popular dance styles and pop culture in general, but surely the director, Ettore Scola, and his writers (Ruggero Maccari, Furio Scarpelli, and Penchenat) intend a study of the ways capitalism has affected the relations of men and women. We see a small number of actors play multiple roles, dancing and flirting in the style of six different periods—the present, the Popular Front period (1935), the beginning of the war, the middle of the war, Liberation, the fifties, and then back to the present again. The trouble is, we are watching actors, not dancers, and the routines, though often funny, never work up any excitement as *dance.* What interests the filmmakers is what the dancing, the clothes, and the styles of behavior reveal about our society. By the end of the movie, you may feel you're going to have to take a quiz on what you've seen. **62**

LE CRABE TAMBOUR—(2hrs., '77) In French, Eng. subtitles. A naval adventure with reflections on war and loyalty set in the freezing sea off the coast of Newfoundland. With Jean Rochefort, Claude Rich, Jacques Dufilho, Jacques Perrin. Dir. Pierre Schoendoerffer. **61**

LES COMPÈRES—(1hr. 32m., '84) In French, Eng. subtitles. A married woman sets her two former lovers, a journalist and a poet, on the trail of her runaway seventeen-year-old son. With Gérard Depardieu, Pierre Richard. Dir. Francis Veber. **56**

★**LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly besieged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. R. **6**

MISUNDERSTOOD—(1hr. 31m., '84) A contemporary drama about the problems in the relationship between a wealthy American industrialist in Tunisia, recently widowed, and his two young sons. With Gene Hackman, Henry Thomas, Huckleberry Fox, Rip Torn, Susan Anspach. Dir. Jerry Schatzberg. PG. **70, 83, 92, 104, 201, 206, 225, 306, 403, 423, 450, 536, 541, 561, 651, 663, 708, 710, 745, 777, 790, 827, 867**

MUSICAL PASSAGE—(1hr. 13m., '84) A documentary about Lazar Gosman and his Soviet Émigré Orchestra, examining the musicians' lives in the U.S.S.R., their problems with emigration and their new lives in the United States. Dir. Jim Brown. **50**

MY BEST FRIEND'S GIRL—(1hr. 39m., '84) In French, Eng. subtitles. An erotic comedy about a triangle of two men and one woman, set in a ski resort in the Alps. With Isabelle Huppert, Thierry Lhermitte, Coluche. Dir. Bertrand Blier. **55**

★**NEVER CRY WOLF**—(1hr. 46m., '83) Carroll Ballard, director of the classic *Black Stallion,* puts tones and shapes and textures on the screen that have never been there before. This adaptation of Farley Mowat's celebrated 1963 account of his life up north among the wolves and Eskimos is less romantic and conventionally lyrical than *The Black Stallion.* Spectacular and strikingly funny, it may be the first hip nature epic. Runty Charles Martin Smith plays the biologist deposited 300 miles north of civilization, a figure so tiny in the vast wilderness that he evokes Chaplin testing the snow with his cane in *The Gold Rush.* The biologist learns to live with the wolves and by degrees discovers that men rather than wolves are the ones depleting the caribou herds in the wilderness. Yet Ballard doesn't lean too hard on the ecological point. The movie is principally a comic adventure and an imaginative recreation of the experience of the wilderness. The best scene: when the biologist falls through the ice to the bottom of a greenish lake, looks up, and can't find the hole that would lead to air and to life. PG. **38, 416, 426, 609, 639, 644, 655, 885**

★**NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone.* It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. Guiliani De Negri and Tonino Guerra worked on the screenplay. R: **73, 615, 886**

OVER THE BROOKLYN BRIDGE—(1hr. 48m., '84) The owner of a Brooklyn lunch counter must marry a woman he doesn't love in order to get financial backing for a Manhattan restaurant. With Elliott Gould, Margaux Hemingway, Sid Caesar, Burt Young, Shelley Winters, Carol Kane. Dir. Menahem Golan. R. **225, 235, 423, 512, 543, 730, 756, 874**

POLICE ACADEMY—(1hr. 41m., '84) A police academy endures the antics of a motley group of misfits when forced to follow an open admissions policy. With Steve Guttenberg, Kim Cattrall, Bubba Smith, George Gaynes. Dir. Hugh Wilson. R. **21, 37, 48, 83, 92, 100, 109, 111, 118, 201, 206, 210, 225, 237, 305, 307, 401, 402, 412, 420, 428, 439, 512, 519, 523, 540, 557, 561, 567, 606, 616, 625, 628, 633, 653, 708, 710, 711, 715, 716, 719, 732, 747, 777, 779, 784, 792, 793, 800, 806, 811, 830, 851, 867, 873, 879, 889**

RACING WITH THE MOON—(1hr. 48m., '84) Reviewed in this issue. PG. **23, 60, 531, 567, 774, 782, 796, 878**

REVOLT OF JOB, THE—(1hr. 38m., '84) In Hungarian, Eng. subtitles. In a small Hungarian village during World War II, an aging, childless Jewish couple adopt a seven-year-old Christian boy. With Ferenc Zenthe, Hedi Temessy, Gabor Feher. Dir. Imre Gyongyossy and Barna Kabay. **73**

ROMANCING THE STONE—(1hr. 50m., '84) A successful, New York-based author of romance novels finds herself in a real-life adventure in South America with a man who resembles the fictional hero of her books. With Kathleen Turner, Michael Douglas, Danny DeVito. Dir. Robert Zemeckis. PG. **24, 32, 54, 100, 203, 234, 306, 407, 413, 562, 566, 625, 648, 662, 728, 778, 827, 878**

SEEING RED—(1hr. 40m., '84) Reviewed in this issue. **93**

★ **SILKWOOD**—(2hrs. 9m., '83) Delicate, beautifully acted, and finally terrifying. Screenwriters Nora Ephron and Alice Arlen and director Mike Nichols have reconstructed the final days of Karen Silkwood, the nuclear-fuel plant worker who died in mysterious circumstances while trying to expose hazardous conditions at the Kerr-McGee installation in Oklahoma in 1974. The filmmakers create a whole way of life, they don't illustrate a thesis or engage in political grandstanding. Karen (Meryl Streep), a selfish, ornery, rather sluttish woman, lives in a small house with her boyfriend, Drew (Kurt Russell), and her friend Dolly (Cher), all of them plant workers. Karen's home life, which seems casual—almost a digression—turns out to be part of the disaster that envelops her. At the plant, she is aroused to the dangers of radiation only when exposed herself. She becomes an avenger and a spy, trying to find evidence of willful negligence, and winds up detested by her fellow-workers, who are afraid they will lose their jobs. In this real-life horror movie, there are no creaking doors to distance us from the material, and we respond all the way. In her final moments, Streep conveys the anguish of complete isolation. R. **16, 30, 32, 76, 97, 104, 114, 213, 416, 436, 443, 447, 450, 503, 518, 530, 535, 547, 548, 549, 555, 609, 612, 613, 621, 638, 639, 644, 655, 658, 660, 666, 720, 724, 731, 746, 806, 809, 821, 840, 842, 858, 874, 882, 885, 886, 887**

★ **SPLASH**—(1hr. 51m., '84) Gloriously funny romantic comedy. The golden, broad-shouldered Daryl Hannah is a lovely mermaid, resident of Cape Cod, who comes to New York, surfacing naked at the Statue of Liberty, to find the young man, Allen (Tom Hanks), she has twice saved from drowning. Swimming underwater, eyes wide open, Botticelli hair streaming across her back and breasts, Hannah is ineffably beautiful. On land, her tail is replaced by powerful legs, and she just seems like a gorgeous girl who doesn't speak any English or much of anything else. She envelops her man, guiltlessly sexual, and he falls in love, stirred by a longing that goes deeper than lust. Allen and his mermaid are like Tristan and Isolde without the love potion—soul mates unconsciously yearning for each other all their lives. All of this is absurdly, sublimely romantic. A boy-meets-fish story, *Splash* is beautifully directed by ex-actor Ron Howard, who demonstrates a genuine lyrical talent as well as comic skill and timing. With the roaring tub of guts John Candy as Allen's sybaritic brother and Brillo-haired Eugene Levy as a demented scientist who threatens the couple. Written by Bruce Jay Friedman, Babaloo Mandel and Lowell Ganz. PG. **20, 30, 58, 78, 92, 97, 100, 105, 109, 118, 201, 203, 212, 213, 234, 303, 403, 411, 420, 422, 428, 512, 517, 529, 536, 541, 561, 567, 616, 621, 625, 632, 635, 637, 643, 648, 700, 702, 705, 714, 717, 721, 744, 777, 779, 790, 798, 803, 807, 813, 825, 841, 849, 866, 879, 888**

TANK—(1hr. 53m., '84) When the teenage son of a career U.S. Army officer is falsely arrested and locked away on a labor farm, the officer takes out his Sherman Tank to rescue the boy. With James Garner, G.D. Spradlin, Shirley Jones, C. Thomas Howell. Dir. Marvin J. Chomsky. PG. **41, 92, 201, 225, 308, 401, 407, 413, 418, 428, 439, 533, 571, 601, 616, 625, 649, 714, 732, 747, 773, 780, 807, 819, 857, 864, 876**

★ **TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. **60, 85, 118, 205, 419, 423, 519, 537, 541, 552, 567, 603, 616, 640, 648, 663, 708, 721, 732, 751, 778, 807, 830, 854, 878, 883**

THAT SINKING FEELING—(1hr. 22m., '79) The rainy blues in Glasgow; red-faced, chinless teenagers sitting around grousing; a mad scheme to make it rich by stealing a load of steel sinks—Bill Forsyth's first film is whimsical and sweet, without much evidence of the genius that would later flower in *Local Hero.* PG. **86**

★ **THIS IS SPINAL TAP**—(1hr. 22m., '84) Hilarious mock-documentary, in the style of Martin Scorsese's *The Last Waltz,* about the American tour of a stupefyingly bad imaginary rock band. Four of the most banal poseurs ever to come out of England, Spinal Tap has milked every fashion of the last twenty years without once achieving authenticity or skill. This movie, wickedly funny about the clichés of rock, has been shot in a jerky, rush-into-close-up documentary style that is itself a marvelous send-up of pseudo-authenticity. Directed by Rob Reiner, who appears, tugging his beard, as a Scorsese-type interviewer; written and performed by Christopher Guest, Michael McKean, and Harry Shearer, as well as Reiner. R. **14, 51, 72, 875**

UNFAITHFULLY YOURS—(1hr. 36m., '84) This remake of Preston Sturges's classic comedy of 1948 is not all that bad—if you haven't seen the original. This time Dudley Moore plays the symphony conductor who returns home from a tour and discovers that his young wife, Nastassja Kinski, may have been cheating on him. In the original it was Rex Harrison and Linda Darnell, and part of the fun of the movie was its satirical, slightly malicious tone. You could enjoy those two (especially Harrison, who gives a dazzlingly funny, arrogant performance) without particularly liking them. But the shambling farceur Dudley Moore is unprepossessing, and Kinski's possible lover, Armand Assante as a hotshot violinist, is handsome and virile, so the movie suddenly becomes rather painful. Sturges had the conductor fantasizing his revenge (and then his forgiveness) as he conducts three different pieces, and each fantasy took its tone, its pace, its emotional coloring from the music. This time there's only one fantasy, and though it's worked out in great detail it lacks the startling violence of Harrison working over Linda Darnell with a razor. Director Howard Zieff has come up with some entertaining musical hamming but nothing comparable to Sturges's dark comic vision. The movie is ingratiating and trite—a conventional romantic comedy. With Albert Brooks. Written by Barry Levinson, Valerie Curtin, and Robert Klane. PG. **32, 58, 109, 206, 225, 307, 407, 411, 420, 528, 541, 566, 604, 617, 632, 717, 732, 783, 789, 830, 878**

WOMAN IN FLAMES, A—(1hr. 46m., '84) In German, Eng. subtitles. Preposterous "intellectual" softcore pornography from West Germany. An unhappy graduate student in literature (Gudrun Landgrebe) walks out on her sarcastic bourgeois husband and, without a moment's hesitation or doubt, sets up as a high-priced prostitute. When she falls in love with a male prostitute (Mathieu Carrière), the two of them establish workplaces on the separate floors of a fancy duplex. Stunning in a complicated rig of leather straps and mesh that leaves her breasts exposed, she discovers her true calling as a dominatrix, whomping pink-skinned Berliners on their quivering bottoms. Her mate, however, wants to possess her, just like the husband she left behind, and when she refuses to go along he pours vodka (or is it framboise? kümmel?) all over her and sets her afire. This nonense has been directed by young Robert Van Ackeren in a coldly ascetic style, with bodies displayed under bright light like cars in a showroom. The movie is a brainless version of Fassbinder's acrid sex-under-capitalism fables. Apart from Miss Landgrebe, who is beautiful and exciting, there's nothing halfway alive in it. **7, 528, 566, 821, 879**

Revivals

ADAM'S RIB—(1hr. 41m., '49) Katharine Hepburn and Spencer Tracy as everyone's ideal sophisticated married couple, this time as two lawyers on opposite sides of a case in a dated but still tremendously appealing comedy. David Wayne oils around Hepburn and sings her a Cole Porter song, but Judy Holliday, as a hilariously sly quivering bundle of *angst,* almost walks off with the picture. Dir. George Cukor. **10**

FAME—(2hrs. 14m., '80) A vivid, juicy musical about of teenage actors, dancers, and musicians at New York's High School of Performing Arts. Written by Christopher Gore and directed by Alan Parker *(Midnight Express),* the movie starts well, emphasizing the ethnic humor and abrasiveness of the city's youth, but then takes a disastrous turn toward maudlin melodrama about the fate of the performing artist. **39**

GANG'S ALL HERE, THE—(1hr. 43m., '43) Carmen Miranda and her bananas; otherwise, minor Busby Berkeley. Maybe it's that Fox's garish color process ruins the Berkeley touch, maybe it's that Alice Faye was too good an artist to work in this sappy milieu—anyhow, it's a disappointment for all its fame. **95**

INVASION OF THE BODY SNATCHERS (1956)—(1hr. 20m.) The original. Outer-space plant life tries to take over the world. It's a camp classic, and plenty scary. With Kevin McCarthy, Dana Wynter and Larry Gates. Dir. Don Siegel. **2**

KING SOLOMON'S MINES—(1hr. 42m., '50) A rich, scenic film of S. Rider Haggard's classic novel of adventure in Central Africa in the 1880s, thrilling both as a travelogue and as a drama of a safari searching for diamonds. With Deborah Kerr, Stewart Granger and Richard Carlson. Dir. Compton Bennett and Andrew Marton. **89**

MEAN STREETS—(1hr. 50m., '73) Martin Scorsese's love-and-hate letter to the Little Italy he grew up in, with its confused young punks, coyly sordid mafiosi, and struggles of love and friendship. Robert De Niro's performance is its main strength. With Harvey Keitel, David Proval and Amy Robinson. **96**

MONTY PYTHON'S THE MEANING OF LIFE—(1hr. 43m., '83) This farrago by the comedy sextet is their most violent and obscene work and, at times, their funniest. The sketches have something to do with the Big Questions—birth, education, God, sex, digestion, organs (male), breasts (female), and death. With John Cleese, Michael Palin, Graham Chapman, Terry Gilliam, and Eric Idle. Dir. Terry Jones. **3**

O LUCKY MAN!—(3hrs., '73) A sparkling, witty, and perceptive film of dazzling variety and multitudinous delights, a triumph for director Lindsay Anderson, writer David Sherwin, and actor Malcolm McDowell. **96**

PHILADELPHIA STORY, THE—(1hr. 51m., '40) Katharine Hepburn must choose between Cary Grant and Jimmy Stewart (we should all have such problems). This urbane comedy revived Hepburn's career—seeing it, you wonder how she could ever have been labeled "box-office poison" before then. Stewart won an Oscar for his portrayal of a mild-mannered young reporter. Dir. George Cukor. **96**

SEDUCTION OF MIMI, THE—(1hr. 29m., '74) In Italian, Eng. subtitles. An uproarious satire on machismo, Italian style. A Sicilian worker named Mimi messes up his life by trying to follow his expected role as a man, and succumbs to pressures that make him give up his principles. With Giancarlo Giannini and Mariangela Melato. Dir. Lina Wertmüller. **13**

TEN COMMANDMENTS, THE—(3hrs. 40m., '56) Yul Brynner, as Ramses, having lost his entire army in the Red Sea, returns to the palace, sits down on the throne, and is greeted by Anne Baxter, as Nefertiti, with the remark, "You're not a god—you're not even a *man*!" Has there ever been a more entertainingly ludicrous big spectacle than this one? With Charlton Heston, Debra Paget, Edward G. Robinson, etc., etc. Directed by Cecil B. DeMille with thumping vulgarity. **35**

THRONE OF BLOOD—(1hr. 45m., '57) In Japanese, Eng. subtitles. A powerful, stark samurai tragedy—*Macbeth* set in sixteenth-century Japan. Starring Toshiro Mifune and Isuzu Yamada. Dir. Akira Kurosawa. **2, 39**

TO HAVE AND HAVE NOT—(1hr. 40m., '44) Lauren Bacall (in her debut) teaches Humphrey Bogart how to whistle (and a few other things). This is one of the great, messy Hollywood romances in which World War II is boiled down to a good-guys-vs.-bad-guys melodrama. It's as full of great lines as *Hamlet.* Dir. Howard Hawks. **10**

TROUBLE WITH HARRY, THE—(1hr. 39m., '55) Alfred Hitchcock's black comedy about the difficulties posed by the corpse of a murdered man on neighbors in a small town. With Edmund Gwenn, John Forsythe, and Shirley MacLaine in her film debut. PG. **57, 88**

TWENTIETH CENTURY—(1hr. 31m., '34) The first and still the best screen version of the Hecht-MacArthur screwball comedy about two egotistical stars trapped on the same train ride. With John Barrymore and Carole Lombard. Dir. Howard Hawks. **96**

VIRGIN AND THE GYPSY, THE—(1hr. 32m., '70) From a posthumous D.H. Lawrence novella the makers have created a remarkable and engrossing film, beautifully capturing its twenties period and people. With Joanna Shimkus and Franco Nero. Dir. Christopher Miles. **95**

THEATER

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Performance length is approximate; phone theater for exact time.

Broadway

Previews and Openings

Monday, March 26

DEATH OF A SALESMAN—Dustin Hoffman, Kate Reid, John Malkovich in a revival of the Arthur Miller play; directed by Michael Rudman. With Louis Zorich, Stephen Lang, David Chandler, John Polito, Linda Kozlowski, Tom Signorelli, Kathy Rossetter, Karen Needle, Patricia Fay, and David Huddleston. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $20-$30; Sat. at 2, Sun. at 3, $22.50-$32.50. Previews now prior to a 3/29 opening; closes 6/10. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 40 min. All major credit cards.

Friday, March 30

THE GOLDEN AGE—Irene Worth, Stockard Channing, and Jeff Daniels in A. R. Gurney, Jr.'s play suggested by a Henry James story and set in contemporary Manhattan's upper East Side, concerning the allures and dangers of nostalgia; directed by John Tillinger. Tues.-Sat. at 8, $25-$27.50; Wed. & Sat. at 2, Sun. at 3, $22-$24. Previews start 3/30 prior to a 4/12 opening. **Upstairs at the Tennessee Williams,** 359 W. 48th (307-5452). 2 hrs. All major credit cards.

Monday, April 2

SUNDAY IN THE PARK WITH GEORGE—Mandy Patinkin and Bernadette Peters star in a musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the musical deals with Seurat and his mistress-model. Mon.-Sat. at 8, Wed. & Sat. at 2, $35-$45. Previews start 4/2 prior to a 4/23 opening. **Booth,** 222 W. 45th (239-6200). 2 hrs., 10 mins. All major credit cards.

Now Playing

AWAKE AND SING—A revival of the 1935 Clifford Odets play about Jewish-American family life in New York; with Nancy Marchand, Harry Hamlin, Michael Lombard, Paul Sparer and Thomas Waites; directed by Theodore Mann. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. All tickets are $27, except for $30 on Sat. night. **Circle in the Square,** 50th St. West of Bdway (581-0720). 2 hrs., 15 mins. All major credit cards.

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 35 min. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Marilyn Chris, Peter Michael Goetz, Elizabeth Ward, J. Patrick Breen, Kathleen Widdoes. Gene Saks has directed adroitly and vivaciously, Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Neil Simon,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards. ●

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CARMEN—*(La Tragedie de Carmen)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. Sung in English Mon.-Wed. & Wed. mat.; in French Thurs.-Sat. & Sat. mat. **Vivian Beaumont,** Lincoln Center, 65th St. & Broadway (874-6770). 82 mins. (No intermission.) All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $30-$45; Wed. at 2, Sun. at 3, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ● ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

GLENGARRY GLEN ROSS—David Mamet's comedy-drama concerns a group of real estate salesmen, portrayed as both sharks and victims of a cutthroat system; directed by Gregory Mosher. With Joe Mantegna, Mike Nussbaum, Robert Prosky, Lane Smith, James Tolkan, Jack Wallace, and J. T. Walsh. Mon.-Thurs. at 8, Sat. at 2, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **John Golden,** 252 W. 45th (239-6200). 2 hrs. All major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $23-$40; Sat. at 2, Sun. at 3, $25-$45. **St. James,** 246 W. 44th (398-0280). 2 hrs., 30 min All major credit cards.

THE HUMAN COMEDY—Musical based on the book and film by William Saroyan, with music by Galt MacDermot, book by William Daumaresq; soundly directed by Wilford Leach. Play is inventively orchestrated by MacDermot, and handsomely played by a dozen knowing musicians. And there's very nice work from Rex Smith, Mary Elizabeth Mastrantonio, Don Kehr, Gordon Connell, and Bonnie Koloc. Tues.-Sat. at 8, $25-$35; Sat. at 2, Sun. at 3; $20-$30; Wed. at 2, $15-$25. **Royale,** 242 W. 45th (239-6200). 2 hrs., 30 mins. All major credit cards.

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Sat. at 2, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 25 mins. Credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Kitty Carlisle, George S. Irving, Lara Teeter, Leonid Kozlov, Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards. ●

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's witty and dizzyingly ingenious play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols in a production that could scarcely be bettered. Also in the cast: Christine Baransky, Kenneth Welsh, Cynthia Nixon, Peter Gallagher, and Vyto Ruginis. Mon.-Sat. at 8, $25-$37.50; Sat. at 2, $25-$35; Wed. at 2, $20-$30. **Plymouth,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE RINK—Chita Rivera and Liza Minnelli star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. With Jason Alexander, Frank Mastrocola, Ronn Carroll, Mel Johnson Jr., Scott Ellis, Kim Hauser, Scott Holmes. Music and lyrics by John Kander and Fred Ebb; directed by A. J. Antoon. McNally can create amusing situations and write funny lines, and there are quite a few floating around. Graciela Daniel's choreography may be her best yet. Minnelli's and Rivera's performances are knowing, efficiently executed, and multi-faceted. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck,** 302 W. 45th (246-6363). 2 hrs., 30 min. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. And young Ribeiro is accomplished and attractive. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $23-$45. Closed now. Reopens 3/27 at the **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Philip Astor and Raymond Baker. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Craig Sheffer, Diane Tarleton, Susan Edwards, and Mathew Vipond complete the cast; directed by Peter Pope. **Helen Hayes,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Jeff McCarthy, Taro Meyer, and Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

THE ACTORS' DELICATESSEN—Written by Murray Mednick and Priscilla Cohen, starring Marilyn Sokol and David Garfield, comedy is about two vaudeville stars in a Borscht Belt watering hole; directed by Julie Hebert. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15 & $18. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

AND A NIGHTINGALE SANG—C. P. Taylor's intensely likable comedy concerning a petit-bourgeois family in the north of England during WW II; directed by Terry Kinney. One of the better buys in our inflationary theater. The actors, mostly from Chicago's Steppenwolf Theater, are a virtuoso ensemble. And Joan Allen is a wonder! Mon.-Sat. at 8, Wed. & Sat. at 2; $23.50-$27.50. **Mitzi E. Newhouse Theater,** 150 W. 65th in the Vivian Beaumont Theater Building (799-9100).

BECKETT'S PLAYS—Leigh Taylor-Young in *Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

CINDERS—Janusz Glowacki's play about girls in a reform school who are rehearsing a production of Cinderella; directed by John Madden; with Lucinda Jenney, Dori Hartley, Stephen Markle; directed by John Madden. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FEN—Return of Caryl Churchill's play about the people who live and work in the fens of East Anglia, their dreams, ghosts, unions, jokes, ambitions; now being presented with an American cast. With Pamela Reed, Concetta Tomei, Ellen Parker, Robin Bartlett, Linda Griffiths, and David Straithairn. Tues.-Fri. at 8, Sat. & Sun. at 3 & 8; $15-$18. **Public/Newman,** 425 Lafayette St. (598-7150).

FESTIVAL OF ONE-ACT PLAYS—The Women's Project presents a series of one-act plays, with women playwrights, women directors, etc.; $8; phone theater for details. **American Place Theater,** 111 W. 46th (247-0393).

THE FLIGHT OF THE EARLS—Christopher Humble's play concerning the friction within a family caught up in the struggles of Northern Ireland in 1971; with Christine Estabrook, Timothy Landfield, Carol Teitel, Guy Paul, Kenneth Meseroll, Peggy Schoditsch, and Reed Birney; directed by Allen Belknap. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $12.50. **Westside Arts,** downstairs, 407 W. 43rd (541-8394).

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Will Patton and Moira Harris. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$24.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (239-4321).

A HELL OF A TOWN—Peter Riegert and Joanna Gleason star in a two-character comedy, by Monte Merrick, about a Madison Ave. advertising honcho and his wife, a book publisher, who discover they are the only people left in the city. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20-$22. **Westside Arts,** upstairs at 407 W. 43rd (541-8394).

HEY, MA. . .KAYE BALLARD—A new musical by and with Kaye, about dreams, goals, and obstacles of show business, and how to survive. Tues.-Fri. at 8, Sat. at 2:30 & 8; Sun. at 3 & 7; $21-$25. **Promenade,** Bdway at 76th (580-1313).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with love and career; directed by Gerald Gutierrez, with Lisa Banes, Barbara Barrie, Peg Murray, Jerry Lanning, Tom Robbins, Cristine Rose, and Chip Zien. **Playwrights Horizons,** 416 W. 42nd (279-4200).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

LOVE LETTERS ON BLUE PAPER—Arnold Wesker's play about an elderly trade union leader and his wife, sharing their final days together; directed by Kenneth Frankel; with Christopher Curry, Pauline Flanigan, Jeffrey Jones, and Josef Sommer. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3 & 7; $10, $12; 3/28-4/22. **Hudson Guild,** 441 W. 26th (760-9810).

LOVE—Revival of Murray Schisgal's 1964 comedy called *Luv.* This time, it's a musical by Howard Marren, Jeffrey Sweet, and Susan Birkhead; directed by Walton Jones. With Judy Kaye, Stephen Vinovich, and Nathan Lane; and the action takes place on a bridge overlooking Manhattan. From 3/27. **Downstairs at the Tennessee Williams,** 359 W. 48th (307-5452).

THE MAN WHO COULD SEE THROUGH TIME—Terri Wagener's play co-starring Bob Gunton and Leslie Geraci, which brings together a disillusioned psychologist and a sculptress; directed by Carey Perloff. Thurs.-Sat. at 8, Sun. at 3; $8. **Ark Theater,** 131 Spring St. (431-6285).

THE ME NOBODY KNOWS—A musical about ghetto children, taken from the writings of NYC school children, with music by Gary William Friedman, lyrics by Will Holt; directed by Robert Livingston. From 3/27. **South Street,** 424 W. 42nd (279-4200).

O.K.—Sheila Macrae stars in Isaac Chocron's love triangle which explores the relationship of two women and a younger man; directed by Alba Oms. In English: Wed.-Fri. at 7:30. In Spanish: Sat. & Sun. at 2:30 & 7:30; $7; thru 4/1. **47th St. Plyhse,** 304 W. 47th (354-1293).

ORWELL THAT ENDS WELL—Second City comedy revue, directed by Bernard Sahlins and Ed Greenberg, with music by Fred Kaz. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. **Village Gate,** Bleecker & Thompson (475-5120).

PACIFIC OVERTURES—Revival of the 1976 Stephen Sondheim Kabuki-style musical with a mostly Oriental 19-member cast portraying a total of 135 characters, with an orchestra, and two authentic Japanese musicians onstage during the show; directed by Fran Soeder. Fri. & Sun. at 8, Sat. & Sun. at 3; $8; thru 4/14. **York Theater,** 2 E. 90th (534-5366).

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Joanne Camp, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family (the Churches) preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; $17.50-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

ROCKABY—Billie Whitelaw stars in three one-act plays by Samuel Beckett: *Rockaby, Footfalls,* and *Enough;* directed by Alan Schneider. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; $18-$20. **Samuel Beckett Theater,** 412 W. 42nd (594-2826).

SPOOKHOUSE—Harvey Fierstein's new play, starring Anne Meara, described as "a dark comedy about a family in Brooklyn," takes place in an apartment above a Coney Island spookhouse; directed by Eric Concklin. With Michael Sacks, Mark Gordon, Dawn Kreizer, and Ron Meier. Tues.-Sat. at 8, mat. Sat. at 2, Sun. at 3 & 7:30. All seats are $19.50, exc. Fri. & Sat.—$22. **Playhouse 91,** 316 E. 91st (831-2000).

STREET THEATRE—Doric Wilson's play which takes place the night of the famous Stonewall Riot; directed by Ken Cook. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 4 & 7; $15. **Actors Playhouse,** 100 Seventh Ave. So. (691-6226).

TO GILLIAN ON HER 37TH BIRTHDAY—Michael Brady's play comes from off-off Broadway to off-Broadway, with most of the original cast (Sarah Jessica Parker, Jean DeBaer, Richmond Hoxie, Cheryl McFadden & David Rasche); directed by Pamela Berlin. $14-$20. **Circle-in-the-Square,** 159 Bleecker (254-6330).

TRUE WEST—Daniel Stern and Tim Matheson co-star in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$22. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

THE VAMPIRES—Anne Twomey stars in Harry Kondoleon's comedy about a family that bites; with John Vicary, Elizabeth Berridge, Paul Guilfoyle, and Jayne Haynes. From 3/30. **Astor Place,** 434 Lafayette St. (254-4370).

WOZA ALBERT—A South African comedy by and with Percy Mtwa, Mbongeni Ngema; directed by Barney Simon. Story deals with the Second Coming of Christ in South Africa. Tues.-Thurs. at 8, Fri. at 8, Sat. & Sun. at 3, $22, $20. **Lucille Lortel Theater,** 121 Christopher St. (924-8782).

Theater Companies

AMERICAN JEWISH THEATRE—Isaiah Sheffer's new English translation of *It's Hard To Be a Jew,* Sholom Aleichem's comedy; directed by Dan Held. Wed., Thurs. & Sat. at 8, Sun. at 2 & 7; $11; thru 4/1. **Y,** 1395 Lexington Ave. (427-4410).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CIRCLE REP—John Bishop's *The Harvesting* concerns a detective's investigation of an estranged family in an attempt to find the solution to a murder. With Paul Butler, Edward Seamon, and Jimmie Ray Weeks. Thru 4/29. **Circle Rep,** 99 Seventh Ave. So. (924-7100).

CLASSIC THEATER—Edna St. Vincent Millay's *Aria Da Capo.* Thurs.-Sun. at 8; $6; thru 4/1. **Theater,** 114 W. 14th (242-3900).

EQUITY LIBRARY THEATRE—A revival of *Up in Central Park;* music by Sigmund Romberg, book and lyrics by Herbert and Dorothy Fields, all about the comeuppance of Boss Tweed by the New York Times. Tues.-Sun. at 8, Sat. and Sun. at 2:30; thru 4/1. **Theater,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Revue, political satire, and improvisation. Sun. at 7:30, Fri. at 8; $4; Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

JEAN COCTEAU REPERTORY—George Farquhar's *The Beaux' Stratagem,* about two city rogues who barnstorm the country in search of wealth and women; thru 5/20. Ben Jonson's *Epicoene,* or *The Silent Woman* (circa 1600), rotates with the above thru 4/20. Tickets are $8.50. Call theater for specifics. **Jean Cocteau,** 330 Bowery (677-0060).

LA MAMA E.T.C.—Sidney Goldfarb's *Hot Lunch Apostles* and *Pedro Paramo,* performed by The Talking Band. Wed.-Sun. at 7; Sun. mats. at 2:30; $8. Andre De Shields and his *Haarlem Nocturne B.Y.O.B.* plays Fri. & Sat. at 11 p.m.; $8. **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN THEATRE CLUB—**Upstage:** Ellen Burstyn in Israel Horovitz's *Park Your Car in Harvard Yard,* about a crusty Yankee in Gloucester, and his new companion; directed by Lynn Meadow. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $16-$20; thru 4/15. **Downstage:** From 4/3, Harold Pinter's *Other Places,* three one-acters: *A Kind of Alaska, Victoria Station,* and *One for the Road;* directed by Alan Schneider. With Kevin Conway, Henderson Forsythe, David George, Caroline Langerfelt, Greg Martyn, and Dianne Wiest. Tues.-Sun. at 8, mats. Sat. & Sun. at 2:30; $22 & $24; thru 5/20. **MTC,** 321 E. 73rd (472-0600).

THE MIRROR THEATER—Susan Glaspell's *Inheritors* and Clifford Odets's *Paradise Lost;* both directed by John Strasberg, alternate with *Rain,* by John Colton and Clemence Randolph. The company features Geraldine Page, Mason Adams, Maxwell Caufield, Madeleine Sherwood, Sabra Jones, David Crier, and Juliet Mills. Phone for schedule. **Theater at St. Peter's,** Lexington at 54th (944-9300).

NEGRO ENSEMBLE COMPANY—Leslie Lee's comedy/drama, *Colored People's Time,* with music, offers a cavalcade of black American history that spans an entire century; directed by Horacena Taylor. With Charles Weldon, Scott Caldwell, Carol Maillard, Kim Staunton, Tracy Griswold, Chuck Cooper, and Samuel Jackson. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $12-$17. **Theatre Four,** 424 W. 55th (246-8545).

REPERTORIO ESPANOL—Julio Maricio's *La Valije;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Lorca's *La Zapatera Prodigiosa;* in Spanish in repertory; $8-$10; thru March. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROUNDABOUT THEATRE—Frederick Lonsdale's comedy, *On Approval,* concerning two women who decide to have a trial marriage with their fiances at a Scottish country house; directed by Daniel Gerroll. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $18-$25; from 3/27. **Stage Two,** 307 W. 26th (242-7800). Lee Richardson and Kathy Whitton Baker in a revival of Eugene O'Neill's *Desire Under the Elms,* about hardships of life in the 1850s; directed by Terry Schreiber. **Stage One,** 333 W. 23rd (242-7800).

ROYAL COURT REP—Phyllis Craig's *Who Killed George Athens?* Wed. & Thurs. at 8; *Mystery Weekend,* Fri. & Sat. at 8, Sun. at 3; *Bargain for Murder,* Mon. at 8; *Murder One,* Tues. at 8; $7. **Theater,** 301 W. 55th (997-9582).

SOHO REP—*The Dwarfs,* a rarely seen black comedy, by Harold Pinter; directed by Jerry Engelbach. Thurs., Fri. at 8, Sat. at 6 & 9:30, Sun. at 4; $8; thru 4/1. **Theater,** 19 Mercer St. (925-2588).

THE 13TH STREET THEATER—Edward Portnoy's *In the Waiting Place,* directed by Keith Greer, is about abandoned children, awaiting adoption; Tues. & Wed. at 7:30, Sat. at 5. Israel Horovitz's *The Indian Wants the Bronx,* directed by Peter Gordon, about two street punks caught up in their own terrorizing; Tues., Wed., Sat. & Sun. at 9:30; and *Line,* directed by Roberta Hawkins, about man's desire to be first; Thurs. & Fri. at 9:30, Sat. & Sun. at 7:30. Ren Draya's *The Mothers,* directed by Edward Medina, about pregnant unwed teenagers. Mon. & Thurs. at 7:30. **Theater,** 50 W. 13th St. (675-6677).

WPA THEATER—Jeffrey Haddow's *Thin Ice,* a story of love and friendship; directed by Dann Florek.

Thurs.-Sat. at 8, Sun. at 3 & 7:30; $10; thru 4/15. **Theater,** 138 Fifth Ave. (206-0523).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALL NIGHT LONG—John O'Keefe's play, directed by Andre Gregory, focuses on the typical American family in the nuclear age; with Gerry Bamman, Michael Riney, Catherine Coray, Alyssa Milano, and Mary McDonnell. Tues.-Sun. at 8; $10 & $12; thru 4/7. **John Cazale,** 2162 Broadway (598-7105).

A. . .MY NAME IS ALICE—Musical revue, conceived and directed by Joan Micklin Silver and Julianne Boyd, which looks at today's women through songs and sketches written by over 20 authors; with Mary Gordon Murray, Randy Graff, Charlaine Woodard, Alaina Reed, and Roo Brown. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $17-$22.50. **Top of the Gate,** 160 Bleecker St. (475-5120).

AND THAT'S THE WAY IT IS—Donald R. Ham's play, set in a Latin American country, about the effects of war on the individual; directed by John Whitesell. Tues.-Sat. at 8, Sat. & Sun. at 3; $8; thru 4/1. **Writers Theater,** 133 Second Ave. (777-7005).

ARMS AND THE MAN—GBS's play, directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; $6; thru 6/3. **West Side Rep.,** 252 W. 81st (666-3521).

BACK HOME—Three new plays by Robert Perring: *Pat Hott's Kids, Tent,* and *Twilight.* Sun.-Wed. at 7:30; $8; thru 4/25. **18th St. Plyhse,** 145 W. 18th St. (695-2484).

BALL—*Musical set at an embassy ball before the beginning of WWI;* by John Jiler & Richard Vitzhum; directed by Daniel Wilson. Tues.-Sat. at 8; $10. **Greene St. Theater,** 101 Greene St. (925-2415).

BLOOD DUES—Ed Musto's piece centering on a writer's recollection of the turbulent sixties, based on the book by Dotson Rader; directed by Duane Fletcher. Sat. at 8, Sun. at 3 & 7, Mon. at 8. 3/31-4/16; $6. **Main St. Theater,** 548 Main St., Roosevelt Island, NYC (644-0126).

COLLAPSE—Frank Adamo's play about ordinary people coping during the next great Depression; with Pat Kannar, John Staddon, Frank Adamo, William Morino, and Tony Paulazzo. Fri. & Sat. at 8, Sun. at 3; $6; thru 4/15. **Gene Frankel,** 36 W. 62nd (582-4240).

CREATURE FROM THE BLUE ZALOOM—A one-man show starring Paul Zaloom with a mixed-media performance. Thurs.-Mon. at 8; $6; thru 4/10. **Inroads,** 150 Mercer St. (226-6622).

DETOURS—Three one-act plays by Douglas A. Mendini: *Route 22, Sitting on the Dock of the Bay,* and *Fan Mail From Some Flounder.* Thurs.-Sat. at 8, $8; thru 3/31. **Prometheus,** 239 E. 5th St. (477-8689).

DOUBLE FEATURE—Alice Childress's *String* and Liz Goodyear's *Felicia* comprise this evening of one-act plays. Wed.-Sat. at 8, Sun. at 3; $6; thru 3/31. **New Media Rep,** 203 E. 88th (860-8679).

DOUBLE BILL—W.S. Gilbert's *A Sensation Novel,* with music by David Hollister, and *Annajanska, The Boshevik Empress,* by George Bernard Shaw. Wed.-Sat. at 8; thru 4/7. **Medicine Show,** 6 W. 18th (255-4991).

THE DREAMS OF DIDYMUS—Play in verse, written and directed by Thomas Farrington, about the inhabitants of a monastery who are torn between the flesh and the spirit; choreographed by Virginia Laidlaw-Chu. Thurs.-Sat. at 8, FREE, 3/29-31. **Union Theological Seminary,** Bdway at 120th St. (662-7100).

ETHAN FROME—Adaptation of the Edith Wharton novel by Owen and Donald Davis, performed by the Irondale Ensemble Project, directed by James Louis Niesen, about three people in the backwoods of New England. Wed.-Fri. at 8, Sat. at 7, Sun. at 3 & 7:30; $8; thru 4/15. **Theater,** 125 W. 22nd (666-7856).

EQUINOX—Mario Diament's black comedy, directed by Moni Yakim, which portrays the subtle ways in which a society slowly becomes totalitarian; with Lindendell Rivera, Rick Valez, Maria Cellario, Judith Granite, and Fran Anthony. $10 & $12. **INTAR,** 420 W. 42nd (695-6135).

FAIR SEX—Lynn Middleton's play based on Jana Harris's poetry. A therapy center is the meeting place for a whore, a poet, and a battered wife; with Geraldine Abbate, Lynne Brown, Alta Withers, Janet Sunderland, Gail Hilliard, and Ellen Klein. Thurs.-Sat. at 7:30; Sun. at 4; $7; 3/29-4/15. **18th St. Plyhse,** 145 W. 18th St. (699-4062).

THE FIFTH SQUARE—Robert Barnett's portrayal of the choices a man and his family are faced with after he jeopardizes his career within the Catholic diocese by offering shelter to a Hispanic student who has been rejected by the community for being a homosexual; directed by M. Bowman. With Bill Roice, Jane Hamilton, Chico Kasinoir, Keith Thacker, and Sylvia Kauders. 3/27-4/3 at 8; $5. **Tyson Studio,** 1026 Sixth Ave. (741-0462).

FRATERNITY—Jordan Budde's comedy about five Southern Methodist University seniors facing graduation; directed by Gideon Schein. Thurs.-Sat. at 8, Sun. at 3 & 7:30; $5; thru 4/8. **Colonnades, New Federal Theater,** 428 Lafayette St. (673-2222).

THE GARDEN OF EARTHLY DELIGHTS—A music-theatre-dance work, composed by Richard Peaslee, directed by Martha Clarke; based on Bosch's painting; performed by the Growsnest Company and Margie Gillis. Tues.-Sat. at 8; $12-$15; **St. Clement's,** 423 W. 46th (265-4375).

A GOOD YEAR FOR THE ROSES—Susan Kander's play about a mid-Western family's crisis following the collapse of their family business; directed by Stan Lachow. 3/26-28 at 4; FREE. **Library of the Performing Arts,** Lincoln Center (869-9266).

GREAT DIVIDE—Robert Litz's drama about three families, from different places and eras, searching for a place to call home; directed by David Rotenberg. With Kevin Geer, William Newman, Sloane Shelton, and J. Smith-Cameron. Thurs.-Sat. & Mon. at 8, Sun. at 3; $10; thru 4/15. **The Cubiculo, 414 W. 51st** (265-2138).

GUEST CHECKS—Three one-acters: Martin Zurla's *Freddy's Jazz* and *Morning Coffee;* Dan Lauria's *Pardi's.* thru 4/1 at 8 (Sundays at 3); $6. **Raft,** 432 W. 42nd (947-8389).

GREAT DIVIDE—Robert Litz's play about three American families, from different places and eras, searching for a place to call home; directed by David Rotenberg. Thurs.-Sat. & Mon. at 8, Sun. at 3; $10; thru 4/15. NY Theater Workshop, **The Cubiculo,** 414 W. 51st (265-2138).

HACKERS—Michael Eisenberg's play about the world of computers and the people who program them; directed by Jerry Heymann. Wed.-Sat. at 8, Sun. at 3; $8; thru 4/1. A Manhattan Punch Line production. **Lion Theater,** 422 W. 42nd (279-4200).

HE PLAYS PIANO—Sal Rosa's mini-musical about a piano player and his three loves; directed by Stephen Stahl. Thurs.-Sat. at 8, Sun. at 3; $6; thru 4/8. **New Vic,** 219 Second Ave. (869-3981).

I'LL BE BACK BEFORE MIDNIGHT—Peter Colley's comedy thriller; directed by Marc Field. Thurs.-Sun. at 8; $7. **Village Performers,** 95A Third Ave. (505-6601).

THE LAST OF HITLER—Joan Schenkar's play features a post-war Adolf Hitler and Eva Braun trapped in a Jewish retirement community in Florida. Thurs.-Sun. at 8; $4; thru 3/30. **Theater for the New City,** 162 Second Ave. (254-1109).

THE LIAR—Pierre Corneille's neo-classic comedy, written in 1643; directed by Nicolas Barnwell. 3/29-4/15. **Greek Orthodox Church,** 302 W. 91st (870-5216).

L.S.D. (PARTS 1-2-3)—A history of America from 1950-1984 in a multi-media performance directed by Elizabeth LeCompte. Thurs.-Sun. at 8; $7. **Performing Garage,** 33 Wooster St. (966-3651).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. Fri. at 8, Sat. at 2 & 8, Sun. at 2 & 5; $13-$18. **Heckscher Theater,** 1230 Fifth Ave. (534-2804).

MINIATURES—Eleven playlets, produced by Pen To Stage Productions. 3/29, 30, 31, 4/4-7 at 8; $5. **P.S.W. Studios,** 243 W. 55th (869-2922).

MY THREE ANGELS—Revival of a comedy by Sam and Bella Spewack; directed by Bob Del Pazzo. Thurs.-Sat. at 8, Sat. & Sun. at 3; $8; thru 4/1. **Apple Corps,** 601 W. 51st (664-0027).

NORTH ATLANTIC—Jim Strahs's play about people in uniform who serve in the cause of peace; directed by Elizabeth LeCompte. Fri. & Sun. at 8, Sat. at 7:30 & 10; $8; presented by the Wooster Group. **Performing Garage,** 33 Wooster St. (966-3651).

THE NUNSENSE STORY—Musical comedy, with lyrics and music by Dan Goggin, book by Steve Hayes, about a group of nuns and priests who are raising money to save their Hoboken church. Tues-Sat. at 8; $10. **The Duplex,** 55 Grove St. (255-5438).

ON BEING DIFFERENT—Musical revue, a little out of the ordinary, by Nancy Rich and Harlan James; with Lora Lee Cliff and Dave Blocker. Mon.-Wed. at 8; $8; thru 4/4. **New Vic,** 219 2nd Ave. (383-0003).

OPEN END—Concert revue with pianist/humorist Eugene Seaman and guests. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20. 34th St. **Theater** (Downstairs at the Empire State Bldg.), 5th & 34th (595-0351).

THE PATRICK PEARSE MOTEL—Hugh (*Da*) Leonard's Irish sex farce about two businessmen opening a chain of motels, and one of their unfaithful wives; directed by Robert Bridges. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8; thru 4/1. **Riverwest Theater,** 155 Bank St. (243-0259).

A PEACEABLE KINGDOM—Bette Craig's utopian animal fable; directed by C. R. Portz. Thurs.-Sat. & Mon. at 8, Sat. & Sun. at 3; $5, $8; thru 4/1. **Irish Arts Center,** 553 W. 51st (505-5026).

PIGEONS ON THE WALK—Andrew Johns's comedy concerns a day in the life of an Off-Track-Betting parlor in New York; directed by Nell Robinson; with James Greene, Thomas Carlin, and Louisa Flaningham. Wed.-Sat. at 8, Sun. at 3; $8. **Actors Outlet,** 120 W. 28th (279-4200).

PRESQUE ISLE—Joyce Carol Oates's play takes place in a summer cottage on the Maine seacoast and explores a mother-daughter relationship; directed by Sallie Brophy. Thurs.-Sat. at 8, Mon. at 8; Sat. & Sun. also at 3; thru 4/16; $10. **Theater of the Open Eye,** 316 E. 88th (534-6909).

THE ROAD TO HOLLYWOOD—Musical based on the Hope-Crosby "Road" films; book by Michael Pace; score by Rob Preston & Pace. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $15-$17.50. **Production Company,** 15 W. 28th (686-1470).

SAM SHEPARD PLAYS—The Maly Theatre Company presents *Icarus's Mother* and *Cowboys #2;* directed by Sara Louise Lazarus. Tues.-Sat. at 8; $6; 4/3-21. **American Theater of Actors,** 314 W. 54th (362-5117).

SARITA—Maria Irene Fornes's musical about a woman torn between her love for an evangelist and a Latin outcast, with Leon Odenz's Afro-Caribbean music in the style of the 40s. $10, $12. **INTAR,** 420 W. 42nd (279-4200).

SHOULD HAVE BEEN A LOVE PLAY—Jeff Hagedorn's 1981 National Gay Playwriting Contest-winning comedy about a fantasy love affair between a restaurant patron and a waiter; directed by Richard Northcutt. Fri. at 8:30, Sat. at 7 & 10, Sun. at 5 & 8:30; $8. **Shandol Theater,** 137 W. 22nd (279-4200).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Fri. & Sat. at 8 & 10:30; $12-$16. **O'Neal's,** 147 W. 43rd (764-6200).

SILENT NIGHT, LONELY NIGHT—Robert (*Tea and Sympathy*) Anderson's play about two people who meet in a New England country inn on Christmas Eve; directed by William Hopkins. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3; $7; thru 4/1. **Wonderhorse,** 83 E. 4th St. (533-5888).

SKITS-OPHRENIA—Comic revue about crazy happenings, with fifteen players; developed and directed by Matthew Calhoun. Fri.-Sun. at 8, Sun. at 3; $5; thru 4/8. Entermedia's **Marquee Theater,** 189 2nd Ave. (677-6766).

STRANGE BEHAVIOR—Neil Cuthbert's play, starring Jack Gilpin and Ilene Kristen; directed by Charles Karchmer. Wed. at 9, Thurs. & Fri. at 10; $10. **Upstairs at Greene Street,** 101 Greene St. (925-2415).

TEA—Jess Lowen's play about the battle of the sexes, waged over teacups; with James Valis and Randi Klein; directed by Jerry Campbell. Wed. & Thurs. at 8:30; $5; thru 3/29. **Shandol,** 137 W. 22nd (869-3981).

THROUGH THE LEAVES—Franz Xaver Kroetz's play about a brutal relationship between a woman butcher and the man she loves; directed by JoAnne Akalaitis. Tues.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3; $8-$12; thru 5/6. **Interart Theater,** 549 W. 52nd (279-4200).

TO BE REMEMBERED—George Keith's comedy about a man whose life is disrupted when a group of friends show up in the middle of the night. Tues.-Sun. at 8, Sat. at 3; $10; from 3/27. **Nat Horne,** 440 W. 42nd (736-7185).

TRANSITIONS—Six one-acters by Louis Lippa and Gene Ruffini, produced by the Italian-American Rep. 3/29-4/1 at 8; $5. **Theater 22,** 54 W. 22nd (989-8303).

TWENTY YEAR FRIENDS—J. E. Gaines's play concerns three married middle-aged couples who learn about love and friendship when one of them is faced with a crisis; directed by Andre Mtume. With Juanita Clark, Louise Stubbs, Clebert Ford, Roscoe Orman, Joyce Joseph, Jack Neal. Thurs.-Sun. at 7:30, Sun. at 3; $5; thru 4/2. **New Federal,** 466 Grand St. (598-0400).

UNDER DISTANT SKIES—Jeffrey Kinghorn's play about the friendship of a Vietnam veteran and a street kid; directed by Sarah Ream. With Ed Hodson, Ellen McLaughlin, and Peter Risafi. Thurs.-Sat. at 8, Sun. at 3; $6; thru 4/15. **Shakespeare Studio,** 250 Third Ave., 2nd floor (279-4200).

WALLY FOR QUEEN?—Morna Murphy's comedy, based on Upton Sinclair's work; directed by Terrence Cartwright. Thurs.-Sat. at 8, Sun. at 3; $8; $10; thru 4/8. **Carter,** 250 W. 43rd (391-1880).

NEW YORK TICKET SERVICE

For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

PAT ADAMS—Abstract paintings concerned with the relationship between color, line, shape, and texture, thru 4/21. Zabriskie, 724 Fifth (307-7430).

SIEGFRIED ANZINGER AND HUBERT SCHMALIX/DONALD ROLLER WILSON—Two young Viennese painters from the "Neue Wilden" group/Eccentric subject matter in paintings by an artist from Fayetteville, Arkansas. 3/30-4/21. Solomon, 724 Fifth (757-7777).

WILLIAM BAZIOTES—Paintings and watercolors, from 1952-1961, by this major Abstract Expressionist, thru 3/31. BlumHelman, 20 W. 57th (245-2888).

JACK BEAL/JOAN BROWN—Paintings from the early sixties by both. Thru 3/29. Frumkin, 50 W. 57th (757-6655).

ROBERT BIRMELIN—Paintings of crowded city streets, with skewed perspectives, cropped figures, blurred forms, thru 4/14. French, 41 W. 57th (308-6440).

OSCAR BRONNER—Landscape paintings incorporating a finger-painting technique, thru 4/5. Sachs, 29 W. 57th (421-8686).

DANIEL BRUSTLEIN—Recent paintings of Paris, Venice, and Provincetown, thru 3/31. Gruenebaum, 38 E. 57th (838-8245).

LOUISA CHASE—Paintings that depict nature as a powerful and mysterious force, 3/27-4/21. Miller, 724 Fifth (246-1625).

ROBERT COURTRIGHT—Cast-paper masks with evocative expressions, 3/31-4/28. Crispo, 41 E. 57th (758-9190).

TONY CRAGG—Nine large sculptures, some figurative (wall-hanging), some architectural (floor-standing), made from discarded objects, thru 4/14. Goodman, 24 W. 57th (977-7160).

JOSEPH DIGIORGIO/DIANE MAYO—Oil-pastel drawings of Virginia landscapes/Figurative oil paintings. Thru 3/31. Siegel, 24 W. 57th (586-0605).

CAROLUS ENCKELL/PETER BELLAMY—Geometric paintings with archetypal images/Photographs of artists living and working in New York. Thru 3/31. Tilton, 24 W. 57th (247-7480).

GARTH EVANS/GEORGE NICK—Angular wall reliefs of painted plywood/Oil paintings of cityscapes. 3/31-4/25. De Nagy, 29 W. 57th (421-3780).

ÖYVIND FAHLSTRÖM—"Variables," free-standing and wall pieces with moveable images comprised of words, comic strip characters, and game pieces, thru 4/20. Herstand, 24 W. 57th (664-1379).

ALICE FORMAN—Still life paintings with summery themes, thru 3/31. Kornblee, 20 W. 57th (586-1178).

NAN FREEMAN—Abstract paintings and drawings, thru 3/31. Munroe, 56 W. 57th (246-9616).

KAREN GUNDERSON—Large-scale oil paintings of cloud formations, thru 3/28. Fischbach, 29 W. 57th (759-2345).

ALAN GUSSOW/CHARLES BURCHFIELD—"Objects of Power," three dimensional, non-figurative works/Selected works. Thru 3/28. Deutsch, 20 W. 57th (765-4722).

GEORGE HARKINS—Large-scale, double-panel watercolors of woodland interiors and streams, thru 3/31. Tatistcheff, 50 W. 57th (664-0907).

MARYANN HARMAN—Lyrical abstract paintings, loosely based on the artist's native Virginia landscape, thru 3/31. Haber Theodore, 24 W. 57th (541-9393).

AL HELD—Drawings from 1976, thru 4/14. Emmerich, 41 E. 57th (752-0124).

ROBERT HUDSON—New polychrome steel sculpture, 3/31-5/3. Frumkin, 50 W. 57th (757-6655).

RICHARD HUNT—Welded steel and bronze sculptures, thru 4/5. Dintenfass, 50 W. 57th (541-2268).

BILL JENSEN—Small, intense abstract paintings, thru 3/31. Washburn, 42 E. 57th (753-0546).

PAT LASCH—"Work from Rome," thru 3/31. Markel, 50 W. 57th (581-1909).

LOREN MADSEN—Drawings, maquettes, and an installation, thru 3/31. McKee, 41 E. 57th (688-5951).

ANN MCCOY—"Barques: Drawings and Sculpture," a 9′ x 27′ mural of an immense barque with sacred animals; bronze sculptures with similar imagery, 3/27-4/21. Alexander, 20 W. 57th (757-3721).

LOWELL NESBITT—Drawings of flowers on handmade paper, thru 3/30. Crispo, 41 E. 57th (758-9190).

ISAMU NOGUCHI—An edition of galvanized steel sculptures, thru 3/31. Protecht, 37 W. 57th (838-7436).

KENZO OKADA—Calm abstract paintings with floating, luminescent blocks of color, by this painter who died in 1982, 3/27-4/28. del Re, 41 E. 57th (688-1843).

IRVING PETLIN/THEODORE MANOLIDES—Paintings and pastels/Works on paper. Thru 3/31. Marlborough, 40 W. 57th (541-4900).

MARGARET POMFRET—Paintings about architectural space, thru 4/7. Phoenix, 30 W. 57th (245-5095).

ARCHIE RAND—Abstraction and figuration in mural-sized paintings, thru 3/28. De Nagy, 29 W. 57th (421-3780).

BARBARA SANDLER—Symbolic paintings exploring isolation, loneliness and interaction of individuals, thru 3/29. Segal, 63 E. 57th (486-2297).

STEPHEN SCHULTZ—Paintings and drawings of figures in dimly lighted interiors, reminiscent of Italian Renaissance painting, 3/31-4/25. Deutsch, 20 W. 57th (765-4722).

JOHN SLOAN—Etchings, thru 4/14. Kennedy, 40 W. 57th (541-9600).

MARK TANSEY—Monochromatic oil paintings about events in art history, thru 3/28. Borgenicht, 724 Fifth (247-2111).

JEFF WAY—"Masks—1974-1984," thru 3/31. Adler, 37 W. 57th (980-9696).

STEVE WOOD—Wooden structures covered with stretched, resin-saturated canvas, creating an interior volume, thru 3/31. Baskerville-Watson, 24 W. 57th (582-0058).

Madison Avenue and Vicinity

SUSAN BARRON—Collages, photographs, prints and books, thru 3/29. Forum Penthouse, 1018 Madison (772-7666).

HARRY BERTOIA—Bronze sculptures, thru 3/31. Staempfli, 47 E. 77th (535-1919).

YVES BRAYER—Paintings of the Mediterranean countryside, thru 4/3. Soufer, 1015 Madison (628-3225).

JOHN CHAMBERLAIN—New sculpture, thru 3/31. Fourcade, 36 E. 75th (535-3980).

ALAN DAVIE—Recent paintings by this British artist, 3/27-4/28. Gimpel & Weitzenhoffer, 1040 Madison (628-1897).

ROBERT DE NIRO—Landscape and figurative paintings, thru 4/7. Graham Modern, 1014 Madison (535-5767).

JEAN DUBUFFET—Paintings and sculpture, 3/30-4/28. Weintraub, 992 Madison (879-1195).

MARCEL DUCHAMP—"Ready-mades" and drawings, thru 4/28. Arman, 817 Madison (570-2700).

SAM FRANCIS—Paintings and works on paper from the fifties, thru 4/14. Elkon, 1063 Madison (535-3940).

KLAUS FUSSMAN—American landscapes in watercolor, thru 4/21. Lefebre, 47 E. 77th (744-3384).

GREGORY GILLESPIE—Recent paintings including figure studies, portraits, landscapes, thru 3/29. Forum, 1018 Madison (772-7666).

GINA GILMOUR—Symbolic paintings of waterfalls, rocks, pools, and swimmers, thru 4/21. Vanderwoude-Tananbaum, 24 E. 81st (879-8200).

JOHN R. GRABACH—Paintings of urban scenes and landscapes, from 1900-1945, thru 5/5. Graham, 1014 Madison (535-5767).

NANCY GRAVES—Bronze sculpture made up of parts cast directly from natural objects, such as bean pods and palm fronds, thru 3/29. Knoedler, 19 E. 70th (794-0574).

LESTER G. HORNBY—Watercolor scenes of Paris, London, Cuba, Sarajevo from shortly after the turn of the century, thru 4/14. York, 21 E. 65th (772-9155).

FERNAND KHNOPFF—Figurative paintings by a member of the Belgian Avant-Garde, thru 6/28. Friedman, 26 E. 82nd (794-8950).

MICHAEL LANGENSTEIN—Postcard collages, all 4 x 6 inches, thru 3/31. Davis & Langdale, 746 Madison (861-2811).

FERNAND LEGER—Paintings, gouaches, and watercolors, 1926-1955, thru 3/31. Perls, 1015 Madison (472-3200).

ELLEN LEVY—Paintings which focus on the contrast between the precision of mathematics and the irregularities of nature, thru 3/30. New York Academy of Sciences, 2 E. 63rd (838-0230).

THERESE NORTVEDT/JOHAN SCOTT—Paintings by both. Thru 4/13. American-Scandinavian Foundation, 127 E. 73rd (879-9779).

MARK PEISER—Geometric cast-glass sculptures, 3/31-4/28. Heller, 965 Madison (988-7116).

KENNETH PRICE—Small-scale clay sculptures with raw surfaces and severe geometric facets, painted with metallic pigments, thru 4/4. Willard, 29 E. 72nd (744-2925).

THIJS RINSEMA—Modernist drawings, collages, and collage boxes by this Dutch artist (1877-1947), thru 4/28. Prakapas, 19 E. 71st (737-6066).

HEDDA STERNE—Linear abstract paintings that refer to urban landscapes, thru 3/31. CDS, 13 E. 75th (772-9555).

FREDERICK WEHMER—Oil paintings of neo-classic objects, thru 4/14. Foxworth, 33 E. 65th (772-3460).

JOHN WALKER—Heavily-impastoed oil paintings with vague, somewhat disturbing images in them, 3/31-4/19. Knoedler, 19 E. 70th (794-0550).

CHRISTOPHER WILMARTH—"Layers"—paintings, drawings; sculptures of glass, tempered steel, bronze, wood, limestone and other materials; all from 1961-1984, thru 4/19. Hirschl & Adler Modern, 851 Madison (744-6700).

SoHo

DONALD BAECHLER—New paintings, 3/31-4/28. Shafrazi, 163 Mercer (925-8732).

BILL BECKLEY—Paintings which incorporate collage and other media in order to present a visual agenda to history, 3/31-4/24. Freidus/Ordover, 70 Greene (925-0113).

LYNDA BENGLIS/JOEL SHAPIRO—New sculpture/New works on paper. Thru 4/14. Cooper, 155 Wooster (674-0766).

ARNOLD BITTLEMAN—Selected drawings, thru 4/11. Milliken, 98 Prince (966-7800).

PETER BÖMMELS—Psychologically complex oil paintings that contain collage elements, such as hair, paper-mache and gold leaf, thru 3/31. Sonnabend, 420 W. Broadway (966-6160).

PHYLLIS BRAMSON/FREDERIC AMAT—Figurative paintings/Mixed-media compositions of handmade paper, acrylic pigments, wax and found objects. Thru 4/4. Knowlton, 153 Mercer (431-8808).

WAYNE BROWN/ARTHUR COHEN—Figurative sculpture/Large-scale abstract paintings. 3/29-4/21. Hutchinson, 138 Greene (966-3066).

DOMENICK CAPOBIANCO/ELFI SCHUSELKA—Lyrical abstract paintings by both. Thru 4/7. 55 Mercer (226-8513).

CATHERINE CORREA/BARBARA SPILLER—Mixed-media abstract paintings influenced by the northern New Mexico landscape/Paintings of men and fish they have caught. Thru 4/1. Atlantic, 458 W. Broadway (624-4811).

YASMIN BRANDOLINI D'ADDA—Installation and abstract paintings on paper, thru 4/17. Rosenberg, 115 Wooster (431-4838).

GARTH EVANS/MARILYN GIERSBACH—Works on paper/Frenetic abstract paintings with a personal iconography. Thru 4/21. Manes, 177 Prince (505-5722).

JEAN FEINBERG/DON HAZLITT—Abstract paintings/Small constructed paintings. 3/31-4/21. Esman, 121 Spring (219-3044).

STEVE GIANAKOS—Paintings, drawings, and sculpture from 1974-1984; 3/31-4/21. Toll, 146 Greene (431-1788).

DON GUMMER—Wall reliefs, 3/31-4/28. Sperone Westwater, 142 Greene (431-3685).

PETER GRASS—Paintings that explore space as a dark, psychological vastness, thru 4/7. Di Felice, 295 Lafayette (334-8192).

HARMONY HAMMOND—Six new sculptures, thru 3/31. A.I.R., 63 Crosby (966-0799).

DUNCAN HANNAH—Haunting oil paintings of women in interiors, figures in landscapes, thru 3/31. Semaphore, 462 W. Broadway (228-7990).

KAZUFUMI HOMMA—Large-scale abstract paintings built up of layers of paint dots, thru 4/21. Bromm, 90 W. Broadway (732-6196).

BILL JENSEN—Abstract drawings, thru 3/31. Washburn, 113 Greene (966-3157).

LUIS JIMINEZ—Interpretations of regional culture and American myths in sculpture, drawings, lithographs, and maquettes, thru 4/14. Kind, 136 Greene (925-1200).

ANISH KAPOOR—Biomorphic sculpture with the opulence of Indian sculpture and architecture, thru 3/31. Gladstone, 152 Wooster (505-8690).

DAVID KAPP—Oil paintings on linen of cityscapes and street scenes, varying in size from 8' x 8' to 1' x 1', thru 4/21. Manhattan Art, 81 Greene (219-2007).

BARBARA KRUGER—Found photographs with accusatory texts positioned within each image, thru 4/14. Nosei, 100 Prince (431-9253).

VINCENT LONGO—Recent woodcuts, thru 4/7. Condeso/Lawler, 76 Greene (219-1283).

JOHN MCNAMARA—Paintings with landscape and figurative elements drawn in charcoal and painted, thru 4/24. Cutler, 164 Mercer (219-1577).

MARY MISS—"Interior Works: 1966-1984"—mixed-media sculpture from the seventies and eighties, thru 4/21. Protecht McNeil, 214 Lafayette (226-8957).

LUCIO POZZI—A selection of paintings and drawings from the last two years; 3/31-4/25. Weber, 142 Greene/Castelli, 142 Greene/Caldwell, 383 W. Broadway. For information call 966-6115.

EDWARD RUSCHA—New paintings by this master of dry humor, thru 3/31. Castelli, 142 Green (431-6279).

JORGE SALAZAR—Paintings that depict an imaginary world, thru 3/31. Germans Van Eck, 420 W. Broadway (219-0717).

DAVID SALLE—Recent paintings, all large-scale works, each one composed of two panels with disparate imagery, thru 4/7. Castelli, 420 W. Broadway (431-5160).

DAVID STOREY—New paintings and drawings, thru 3/31. Concord, 451 Broome (925-2994).

JIM SULLIVAN—Paintings of urns in front of romantic seascapes, couples dancing in the foreground of even more romantic skies and landscapes, thru 4/11. Hoffman, 429 W. Broadway (966-6676).

KN THURLBECK—Black and white gestural paintings with black and white photographs painted onto the surface, 3/27-4/21. Condeso/Lawler, 76 Greene (219-1283).

ANNA GOTH WERNER—Paintings which document spaces created by leading New York architects and designers, thru 4/11. First Street, 386 W. Broadway (226-9011).

Other

FREDERIC AMAT—Mixed-media compositions of acrylic pigment, wax and found objects, thru 4/6. Martin, 213 E. 49th (427-2757).

JOHN M. ARMLEDER—Sculptures, paintings, and drawings, thru 3/31. Gibson, 205 E. 78th (772-2332).

PAUL BENNEY—Monochromatic paintings of figures in misty, dream-like environments, thru 4/8. P.P.O.W., 216 E. 10th (477-4084).

LORNA BIEBER/JUDY BLUM—Prehistoric landscape drawings/Dinosaur paintings. 3/31-4/14. ABC NO RIO, 156 Rivington (254-3697).

CLAUDIA DE MONTE/DAVID WEST—Paintings and sculpture/Works on paper. Thru 4/1. Gracie Mansion, 337 E. 10th (477-7331).

JAMES FORD—Sculpture that evokes the feeling and form of a Roman arena, thru 4/14. Stoler, 13 White (966-5090).

DAVID GEISER—Paintings, 3/30-4/28. Rentschler, 450 W. 24th (929-0192).

MICHAEL GOLDBERG/RICHARDS RUBEN—Paintings since 1970 by both. Thru 4/13. Baruch College, 135 E. 22nd (725-3000).

ARTHUR GONZALEZ—Figurative, painted ceramic sculptures with intricate gestures and compelling expressions, thru 4/8. Sharpe, 328 E. 11th (777-4622).

RICHARD HAMBLETON—Large gestural paintings, thru 4/7. Ala, 32 W. 20th (675-3267).

HARMONY HAMMOND—New paintings drawn from ancient Pueblo cultures, thru 3/31. Ross, 162 W. 56th (307-0400).

LUIS JIMINEZ—Drawings, sculptures, and prints by this Texas-based artist, thru 4/14. Alternative Museum, 17 White (966-4444).

LOUIS MUELLER—Bronze constructions, prints, and lamps, thru 4/22. Area X, 200 E. 10th (477-1177).

GREGOIRE MULLER—Large-scale figurative oil paintings, thru 4/21. Oil & Steel, 157 Chambers (964-1567).

JAMES SURLS—Wooden sculptures carved in a dramatic, almost primitive style, by an artist from Texas, thru 4/14. Delahunty, 291 Church (226-2519)/112 Greene.

ALF YOUNG—Portraits and figures drawn in chalk and ink on sheets of semi-transparent nylon, thru 4/14. Leon, 31 Desbrosses (226-7789).

GROUP SHOWS

57th Street

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Escher, Foujita, Klinger, Martin, Turner, others, thru 4/28.

JANIS—110 W. 57th (582-0058). "Modern Expessionism"—works by German, Italian and American painters, including Baselitz, Basquiat, Chia, Clemente, Penck, Rothenberg; thru 4/7.

MERRIN—724 Fifth (757-2884). "Ancient Faces: The Last 4000 Years"—pieces from many cultures, including Egyptian, Roman, Etruscan, Olmec, Aztec, thru 3/31.

OSCARSSON HOOD—41 W. 57th (750-8640). Works on paper by Clark, diDonna, Goodman, Luchs, Maffei, Swift, thru 4/7.

SEGAL—63 E. 57th (486-2297). Paintings with symbols by Dunlap, Jemison, Putterman, 3/31-4/26.

Madison Avenue and Vicinity

CARIMOOR—20 E. 76th (772-1701). "Painting & Sculpture Synthesis," with works by Armstrong, Ben-Haim, Scanga, Sugarman, others, thru 4/4.

COE KERR—49 E. 82nd (628-1340). 19th- and 20th-century American paintings, with works by Burchfield, Cassatt, Homer, Sargent, Whistler, others, thru 4/28.

HIRSCHL & ADLER—21 E. 70th (535-8810). "The Art of Collecting," with paintings by Bingham, Copley, Hartley, Sheeler, others, thru 4/21.

LABOETIE—9 E. 82nd (535-4865). Kandinsky and the Bauhaus plus lesser known avant-garde artists Joostens, Rohl, thru 3/31.

SILBERBERG—16 E. 79th (861-6192). Color lithographs by Miro, sculptures by Moore, prints by Zuniga, works on paper by Picasso, thru 4/11.

WEINTRAUB—992 Madison (879-1195). Monotypes by Avery, Francis, Mazur, others, thru 4/14.

SoHo

CALDWELL—383 W. Broadway (966-6500). Works by gallery artists, including Bowen, Lanyon, Ohlson, Sherry, others, thru 3/31.

CHRISTIAN—90 Prince (431-8601). Inaugural exhibition with works by DiGiorgio, Foster, Kitchell, Thorne, others, thru 3/31.

49TH PARALLEL—420 W. Broadway (925-8349). "Canada/New York"—works by Canadian artists living in New York, thru 4/7.

INGBER—460 W. Broadway (674-0101). Works by Beck, Campbell, Finkelstein, Matter, Middleman, 3/27-4/14.

K.D.—611 Broadway (420-8011). Inaugural exhibition with works on paper by Deutsch, Phelan, Steir, others, thru 3/31.

WARD-NASSE—178 Prince (925-6951). Works by Benincasa, Kamen, Kassoy, Mosenthal, 3/31-4/19.

Other

AMERICAN ACADEMY AND INSTITUTE OF ARTS—633 W. 155th (368-5900). Annual Candidates for Art Awards exhibition, with works by 32 artists, including Adams, Arneson, Cherry, Goodman, Murray, Welliver, others, thru 4/1.

ART CITY—439 E. 9th (420-0867). Works by Gasoi, Jones, Snyder, Wilson, others, thru 4/8.

BOUCKAERT—100 Hudson (925-6239). Works by Chambas, Coyer, Deem, Fangor, Franceschi, Niehaus, McFarlane, 3/29-4/21.

DUBELLE—40 W. 17th (929-6200). "Art for Architecture," with works by Hopkins, Martin, Meadmore, Parker, Smyth, thru 4/17.

FASHION MODA—Third Ave. at 147th (585-0135). "Pain and Pleasure"—works by Buggiani, Hazard, Kahane, Mapplethorpe, Shneeman, others, thru 4/2.

GREY—33 Washington Place (598-7603). "The Figurative Mode: Bay Area Painting, 1956-1966"—paintings by Bischoff, Brown, Diebenkorn, Oliveira, Park, Wonner; 3/27-4/28.

PAINTING SPACE AT PS 122—409 E. 9th (929-6688). "Private Mythologies"—paintings by Franceschi, Reice, Saraceno, others, 3/31-4/21.

RED STUDIO—301 Church (219-8239). "Painters Paint Trays"—painting on serving trays by Amenoff, Chase, Diodato, Howard, Stephan, others/An installation by Danny Friedman. 3/31-5/31.

SENSORY EVOLUTION—443 E. 6th (505-9144). Paintings and sculptures by fourteen East Village artists, thru 4/1.

Photography

BERENICE ABBOTT/HARRY WILKS—"New York Images," thru 5/5. Levy, 40 Great Jones (473-7151).

BERENICE ABBOTT/LEWIS W. HINE—"Aspects of a Changing America," thru 4/7. Armstrong, 50 W. 57th (582-8581).

DAVID BAILEY—Celebrities and style makers of the sixties, thru 4/8. ICP, 1130 Fifth (860-1777).

BAUM—12 W. 37th (695-7200). "Hand Colored Photography," with works by Friedman, Lennard, Michals, others, thru 4/13.

BLYTHE BOHNEN/EADWEARD MUYBRIDGE—Figures in motion by both. Thru 4/15. Light, 724 Fifth (582-6552).

JAMES CASABERE—Photographs, photo light boxes, and constructions, thru 4/4. Brown, 100 Greene (219-1060).

FRENCH CULTURAL SERVICES—972 Fifth (570-4400). "Paris, 1910-1931: Autochromes from the Albert Kahn Collections," thru 4/30.

GEORGE HEYNINGEN-HUENE—Black and white photographs from the thirties and forties, thru 4/7. Staley-Wise, 177 Prince (777-1590).

FRANK HORVAT/LARRY FINK—Fashion photographs from the late 'fifties and early 'sixties/Black and white photographs of praying mantis and nature studies. 3/31-4/21. Sander, 51 Greene (219-2200).

LAURENCE MILLER—38 E. 57th (319-1800). "Unique Photographs Since the Daguerreotype"—works by Kaltenbach, Man Ray, Metzker, Samaras, others, 3/28-4/28.

ARNOLD NEWMAN—Abstract photographs, thru 3/31. Wolf, 30 W. 57th (586-8432).

GRAEME OUTERBRIDGE—Abstract color images taken from Bermuda architecture/Photographs by Brown, Sanfedele, Westwood. Thru 4/6. Soho Photo, 15 White (638-2816).

KENNETH SNELSON—Recent panoramic photographs of Venice, thru 4/21. Zabriskie, 724 Fifth (307-7430).

HENRY COX STREET—Color "snapshots," 3/27-4/28. Grey, 33 Washington Place (598-7603).

CHARLES H. TRAUB—Black and white nude figure studies, thru 4/20. Pfeifer, 825 Madison (737-2055).

ARTHUR TRESS—Abstract photographs, thru 4/14. Harder, 37 W. 57th (308-0043).

JOEL-PETER WITKIN—Recent photographs and drawings, thru 4/21. Pace/MacGill, 11 E. 57th (759-7999).

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. (397-0605). Mon.-Sat. 10-5. $1.50, seniors & children 75 cents. The Robot Exhibit: History, Fantasy and Reality; thru 5/11.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites: Right Through the Roof! The Wethersfield Meteorites; thru 3/31... Silk Roads/China Ships: 400 artifacts illustrating 2,000 years of commerce in goods, technology & art; thru 5/12... Bicycles and Dragons: Highlights China's Past and Present; thru 5/12.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 11-6, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Tibet, The Sacred Realm: Photographs 1880-1950; thru 5/27.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles

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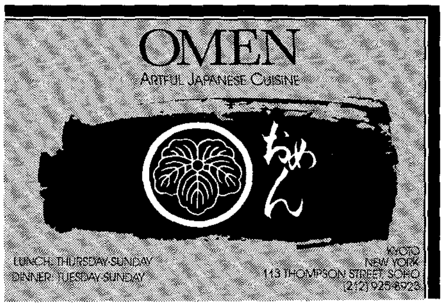

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Collection of Wedgwood... Karl Gernot Kuehn Photographs; thru 4/1... Malcolm Morley Paintings, 1965-1982; thru 4/15... Curators Choice II "The Textile Arts of the American Southwest," thru 3/31... Second Western States Exhibition: The 38th Corcoran Biennial Exhibition of American Paintings; thru 5/13.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. American Enterprise: 19th-Century Patent Models; thru 4/1... Etchings by the Tiepolos; thru 4/22... Netsuke: Japanese Design in Miniature; thru 4/8... Embroidered Samplers; thru 5/27.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc... A Toast to Freedom: New York Celebrates Evacuation Day; thru 5/18.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Picasso: The Last Years, 1963-1973; thru 5/13.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: The Hall of Honor, living memorial to American heros.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6, Mon.-Thurs. noon-5, Tues. to 8. Closed Fri., Sat., major Jewish holidays. $2.50. Seniors and children $1.50. Israel in Antiquity... Coins Reveal.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Egyptian Reinstallation: Phase III... Indian and Southeast Asian Sculpture; thru 5/30... Peach Blossom Spring; thru 6/3... Yves Saint Laurent: 25 Years of Design; thru 9/2... Dutch Painting of the Golden Age from the Royal Picture Gallery, Mauritshuis; thru 4/15... Leonardo da Vinci: Anatomical Drawings from the Royal Library, Windsor Castle; thru 4/15... Paintings and Manuscripts from Prince Sadruddin Aga Khan; thru 10/14... Symbol and Substance in American Indian Art; thru 5/27... Balthus: A Retrospective; thru 5/13... William Merritt Chase, 1849-1916: Retrospective; thru 6/3.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Renaissance Painting in Manuscripts: Treasures from the British Library; thru 4/29... Byzantine Illustrated Manuscripts; thru 5/6... Chamber Music from Mozart to Webern; thru 4/29.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Children's Children: American Folk Dolls; thru 3/31.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern... Arctic Art of the Eskimo... Tsa La Gi: The Cherokee of Oklahoma; thru 6/24.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. Hitchcock by Hitchcock; thru 4/5... Rod Serling: Dimensions of Imagination; thru 5/3.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... Painting New York; thru 4/1... The Old Met: A Memory of Opera on Broadway, thru 6/10... Gotham in Gridlock; thru 4/1... To Visit The Queen: late 19th-century presentation dresses, court uniforms and ballgowns; thru 4/29... New Yorkers' Taste: Chinese Export Porcelain 1750-1865; thru 9/5... New Toy Gallery... Manhattan Faces: Photographs of New York Men by John Weitz; thru 4/1... **Minskoff Theatre Arcade,** 1515 Broadway. Show Stoppers: Great Moments of the American Musical; thru 9/5.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children & seniors $1.50. In Perspective, permanent exhibition on the history and development of holography... Contemporary Portrait Gallery... Holography Works; thru 6/3.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Closed for expansion project until 5/17.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Peter Bela Mayer, An American Impressionist; thru 4/8.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50... The 159th Annual Exhibition; thru 4/5.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Tues.-Sun. 12-6, Wed. 12-8 (free 5-8). $2.50; students & seniors $1.50, children free. Earl Staley: 1973-1983; 3/31-5/20.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 4/29... Struggle for a Continent: Francis Parkman's France and England in North America; thru 4/22... Shanties to Skyscrapers: Robert L. Bracklow's Photographs of Early New York; thru 5/6... The World of Tiffany: The Neustadt Collect of Tiffany Lamps... The Sons of Saint Patrick: The Irish and Irish Organizations in New York City before 1900; thru 4/1... New York and The China Trade; thru 8/26... The Adirondacks: A Wilderness Preserved; 3/27-6/3.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Martin Luther and the Popular Imagination; thru 3/30... Francis Frith: The Middle Eastern Photographs, 1856-1860; thru 4/20... Early Banking in New York, 1784-1831; thru 5/1... Places, Please: Broadway's Historic Theaters; thru 5/19. **Lincoln Center,** 111 Amsterdam Ave. The Young Martha Graham: A Birthday Celebration; thru 4/9... **Donnell Library,** 20 W. 53rd St. The Rarest Kind of Best: antique toys and rare children's books; thru May.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Streamline Design: How the Future Was; thru 5/6... Images in Wood; thru 4/1... Annual Juried Exhibition, thru 4/15... Bruce Brooks: Wall Constructions; thru 5/6.

NICHOLAS ROERICH MUSEUM—319 W. 107th St. (864-7752). Tues.-Sun. 2-5. Stonehenge: Prints and Collages by Florence Noa; 4/1-29.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children, 50 cents.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students & seniors 50 cents. Ukrainian Folk Costumes... Folk Art from the Carpathian Mountains... Pysanky, Ukrainian Easter Eggs.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Reflections of Nature: Flowers in American Art; thru 5/20... Five Painters in New York; thru 6/17... Konrad Cramer: 1888-1936; thru 5/20. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Flowers in Folk Art; thru 5/9.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 3/28 at 10 & 2: Ancient, Foreign and United States Coins, Banknotes and Commemorative Medals. On view from 3/26. 3/31 at 10 & 2: Art Nouveau and Art Deco. On view from 3/24. **East,** 219 E. 67th St. (570-4141). 3/27 at 10: Furniture, Old Master Paintings, Decorative Objects and Porcelain. On view from 3/23. 3/29 at 2: Works of Louis Icart. On view from 3/24.

DOYLE—175 E. 87th St. (427-2730). 3/28 at 10: By Order of the Provident Loan Society: Jewelry, Watches, Silverware, Numismatics, and Philatelics. On view from 3/24.

PHILLIPS—406 E. 79th St. (570-4830). 3/27 at 2: Books and Documents. On view from 3/24. 3/28 at 11: Furniture and Decorations. On view from 3/24. 3/31 at noon: Lead Soldiers and Collectibles. On view from 3/24.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). 3/27 at 9:30 & 2, 3/28 at 9:30: Sotheby' Arcade Auctions. On view from 3/22. 3/31 at 10:15 & 2: Fine Japanese Works of Art. On view from 3/24.

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Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

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Monday, March 26

ROCHESTER PHILHARMONIC ORCHESTRA, David Zinman conductor; pianist Misha Dichter. Beethoven's Piano Concerto No. 5 in E-flat, "Emperor"; Elgar's Symphony No. 1. Carnegie Hall at 8. $8-$15.

STEVEN KANOFF, clarinetist, with pianist Charles Abramovic, violist Karen Dreyfus. Honegger, Brahms, Lutoslawski, Schumann, Messiaen. Merkin Concert Hall at 8. $7.50.

JOSEPH SMITH, pianist. Berg, Schumann, Chopin, Brahms, Godowsky-J. Strauss Jr. Alice Tully Hall at 8. $6-$8.

ROSALYN TURECK/TURECK BACH INSTITUTE—Tureck as harpsichord-piano soloist and lecturer. Italian Concerto, BWV 971. Carnegie Recital Hall at 8. $8.50

NEW YORK STRINGS—Scandinavian-American Chamber Orchestra, Göran Staxäng director; soprano Ann Christine Biel. Vivaldi, Bach, Pergolesi, Mozart, Barber, Grieg. St. Peter's Church, Lexington Ave. and 54th St., at 8. $9.

PETER ADER & MORE FRIENDS—Bach's "Italian" Cantata. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

CARMEN LUNDY, jazz singer, with pianist, bassist, drummer, and the Mary Lou Williams Children's Jazz Chorus/**EARTH MUSIC**, with Joseph Passaro on percussion. Music by Williams, ethnic music from around the world, improvisation. Pope Auditorium, Fordham U. at Lincoln Center, 113 W. 60th St. (841-5340), at 8. $4.

NEW YORK CITY BRASS ENSEMBLE, Inc., Eric Culver conductor. Broiles, Strauss, Schuller, Cowell, Sokolov. Good Shepherd-Faith Church, 152 W. 66th St. (244-7416), at 8. $5.

INFUSION—Contemporary chamber music by Coleman, Gottlieb, Shostakovich, Sugai. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

Tuesday, March 27

THE PHILADELPHIA ORCHESTRA, Erich Leinsdorf conductor. Bach-Webern "Ricercare" No. 2 from *Musical Offering;* Schumann's Symphony No. 2; Schoenberg's Chamber Symphony No. 1 for 15 instruments; Ravel's *Rhapsodie Espagnole.* Carnegie Hall at 8. $10, $13.

NEW YORK PHILHARMONIC, Leonard Bernstein conductor. Copland's *Appalachian Spring;* Schumann's Symphony No. 1, "Spring"; Stravinsky's *The Rite of Spring.* Avery Fisher Hall at 8. $6-$25.

NEW BOSTON ORCHESTRA, David Epstein conductor; pianist Adriano Jordão (N.Y. debut). Mozart's Symphony No. 29; Ravel's Piano Concerto in G; Pires's *Mobiles for Piano and Orchestra* (N.Y. premiere); Schubert's Symphony No. 3. Alice Tully Hall at 8. $15.

VIKTORIA MULLOVA, violinist (N.Y. recital debut), with Robert McDonald, pianist. Bach, Brahms, Prokofiev, Paganini. 92nd Street Y at 8. $12.50-$16.50.

MUSICA CAMERIT, with guests violist Toby Hoffman, soprano Kristine Ciesinski, violinist Hamao Fujiwara. Martinu, Krommer, Shostakovich, Moszkowski. Merkin Concert Hall at 8. $9.50.

MUSICAL ELEMENTS, Robert Moran, Daniel Asia conductors. New music by Kernis, Taxin, Cooper, Riley, Moran. Cooper Union Great Hall, Third Ave. at 7th St., at 8. $6.

WALTER GREEN, bassoonist (N.Y. debut), with pianist Roxanne Michaelian. Roger Nixon (premiere), Telemann, Hindemith, Saint-Saëns, Elgar, Rachmaninoff. Carnegie Recital Hall at 8. $6.

SCOTT LEHRER/ANDREW TUCK, keyboardists. "Out on the Keys: The New Keyboard Composers." Works for electronics, voices, acoustic instruments, and recorded sounds, including premiere of "Polarplatz." DTW's Bessie Schönberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

MARY MCLAIN, soprano/**RONALD CAPPON,** pianist. Wagner's *Wesendonck* Lieder. Trinity Church, Broadway at Wall St., at 12:45. Free.

CHAMBER MUSIC—Student recital. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

DOROTHEA STRAUCHN, vocalist. Senior student recital. CCNY, 134th St. and Convent Ave., Shepard Hall, at 2. Free.

MUSIC LIVE!—Political rock and salsa, followed by open jamming. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, March 28

DIMITRI, at Carnegie Hall. See "Opera," below.

TASHI—Brahms's Quintet in b for Clarinet and Strings; Hindemith's Quintet for Clarinet and Strings, Op. 30. Metropolitan Museum at 8. $10.

ROSALYN TURECK/TURECK BACH INSTITUTE—The lecturer-soloist, with singer Hyun-Joo Choi, violinist Bruce Berg, oboist Humbert Lucarelli. Bach program, including the Clavier Concerto No. 8, 2nd and 3rd movements. Carnegie Recital Hall at 8. $8.50.

DAVID LEFKOWITZ, tenor, with pianist William Lewis. Music by Vivaldi, Handel, Mozart; Yiddish folksongs, contemporary and traditional Jewish liturgy; also the U.S. premiere of *Kol Nidre,* by David Nowakowsky. Merkin Concert Hall at 8. $9.

ANGELA HEWITT, pianist. Bach, Ravel, Gellman (world premiere), Brahms. Alice Tully Hall at 8. $7.50.

DANTE ROSATI, guitarist. Villa-Lobos, Bach, Prokofiev, Rosati. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $6.

JOHN VAN BUSKIRK, fortepianist. Performance and discussion. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 12:45. Free.

SHEELAH B. STRONG, soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

JACKIE AND ROY/JON HENDRICKS & CO./DARYL SHERMAN/JAY LEONHART—Voices of Jazz, at NYU Loeb Student Center, 566 LaGuardia Pl. (598-3757), at 8. $7.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

JOHNSTON FANTASTIC SYMPHONY STEEL ORCHESTRA—"Symphony of Steel": Music from Calypso to Chopin and Handel. American Museum of Natural History, C.P.W. at 79th St. (873-1300), at 7:30. $6.

PETER "SNAKEHIPS" DEAN, with clarinetist Jack Maheu, guitarists Wayne Wright and Fred Fried. Midtown Jazz at Midday, St. Peter's Church, Lexington Ave. and 54th St., at 12:30. $2.

DAN FRANKLIN SMITH, pianist; Mozart, Chopin, Liszt, Granados, Rachmaninoff. St. Ann and the Holy Trinity Church, Clinton and Montague Sts., Brooklyn Heights, at 12:30. Free.

Thursday, March 29

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Alexis Weissenberg. Bernstein's *Divertimento;* Beethoven's Piano Concerto No. 4; Dvorak's Symphony No. 7. Avery Fisher Hall at 8. $6-$25. Note: open rehearsal of this program Thurs. only, at 9:45 a.m. $3.

CANTILENA CHAMBER PLAYERS, with mezzo-soprano Hilda Harris. Brahms's Piano Quartet in A; Alto Songs; Piano Quartet in g, Op. 25. Carnegie Hall at 8. $6-$12.50.

JOHN DENVER, in concert. Radio City Music Hall, Sixth Ave. and 50th St. (757-3100), at 8. $20-$25 (also 3/30, 31, 4/1).

NEW MUSIC CONSORT—"Electronics in the 20th Century." Varèse, Babbitt, Mackover, Semegan, Cage, Davidovsky. Carnegie Recital Hall at 8. $8.50.

EVI MARTYN, pianist. Beethoven, Franck, Chopin, Yannis, Papaloannou (U.S. premiere). Merkin Concert Hall at 8. $7.50.

WASHINGTON SQUARE CONTEMPORARY MUSIC—Pianists Bruce Anderson, Earle Shenk; cellist Adriana Contino; flutists Robert Dick, Susan Palma; violinist Benjamin Hudson. Solo works by Mumford, Cory, Brief, Kraft, Dick, Karchin, Wuorinen, Miller, including premieres and New York premieres. NYU University Theater, 35 W. 4th St., at 8. $5.

ZENON FISHBEIN, pianist. Franck, Ravel. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

COMPOSERS STRING QUARTET, with clarinetist Anand Devendra. Brahms's String Quartet No. 3 and Clarinet Quintet in b. McMillin Theater, Columbia U., Broadway at 116th St., at 8. Free.

PAUL WINTER TRIO, with organist Paul Halley. Symphonic, jazz, Latin, African music. St. Paul's Chapel, Columbia U., Amsterdam Ave. and 117th St. (663-5930), at 8. Benefit Union Theological Seminary Day Care Center. $12.50.

JEWEL THOMPSON, organist. Alain, Franck, Langlais. St. Paul's Chapel, Broadway at 116th St., at noon. Free.

CCNY, 134th St. and Convent Ave., Shepard Hall. At 1:30, Friends of Music concert. At 3, Orpheus Chamber Ensemble. Both free.

RONALD CROSS, harpsichordist. Bach's Well-Tempered Clavier, Book II, Preludes and Fugues 1-8. Wagner College, Satterfield Music Room, North Hall, S.I. at 3:30. Free.

Friday, March 30

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Mozart's Adagio and Fugue, K. 404a; Schumann's Andante and Variations, Op. 46; Schubert's Introduction and Variations on "Trockne Blumen," D. 802; Bridge's Quintet for Piano and Strings. Alice Tully Hall at 8. $13.50.

ST. LOUIS SYMPHONY ORCHESTRA, Leonard Slatkin conductor; with the Symphony Chorus. Brahms's *Nänie;* Elgar's "Enigma" Variations; Adams's *Harmonium* (N.Y. premiere). Carnegie Hall at 8. $10-$17.50.

NEW YORK PHILHARMONIC—See 3/29. Today at 2.

ROSALYN TURECK/TURECK BACH INSTITUTE—Program includes discussion of historical authenticity. With composers George Perle, Jacob Druckman, others. Carnegie Recital Hall at 8. $8.50.

BACH WINTERFEST—Elaine Comparone, harpsichordist, Bach Family Strings. Works by Buxtehude, Bach, Biber, Schaffrath, Rameau, Persichetti. St. Joseph's Church, Sixth Ave. and Washington Pl., at 8:30. $8.

JOHN DENVER—See 3/29.

VAN HALEN—Rock concert. Madison Square Garden at 8. $13.50, $15.

UTO UGHI, violinist (N.Y. debut). **SAMUEL SANDERS,** pianist. Mozart, Bach, Falla, Brahms. Metropolitan Museum at 8. $8.

RICHARD PEARE, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 8. $3.

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DISCOVERIES—Young jazz singers. Jazz Center of N.Y., 380 Lafayette St. (924-5026), at 8. $3.

CRAZY NIGHT—Musical satirist John Kolody, with nine singers, a madrigal ensemble, and works including "Yo Soy Cecilia Valdez," "Caro Nome," as sung by four sopranos called "the 'Caro Nome' Tag Team," authentic Argentine tangos, and numbers that explore the soprano-tenor relationship. Holy Apostles Church, Ninth Ave. and 28th St., at 8:15. $5.

JOHN SWEENEY, organist. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

CHRISTINE BERL, pianist. Lincoln Center Library at 4. Free.

KIVA—Jean-Charles Francois, percussion; Hi-ah Park, dance; John Silber, trombone-electronics. Roulette, 228 W. Broadway (219-8242), at 9. $5.

ALBERT DAILEY, pianist. Jazz at Noon, a lunch jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

CONSERVATORY ORCHESTRA OF BROOKLYN COLLEGE, Paul Dunkel conductor. Copland's *Appalachian Spring;* Dvorak's Symphony No. 8; Overture to Weber's *Oberon.* Brooklyn College Center, Whitman Hall, at 8. $3.

LYDIA DAVIS, singer-composer/**JOHN GUTH**, guitarist; **KERMIT DRISCOLL**, bassist. Original country-folk music. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

Saturday, March 31

ST. LOUIS SYMPHONY ORCHESTRA, Leonard Slatkin conductor; pianist Bella Davidovich. Rouse's *Infernal Machine* (N.Y. premiere); Beethoven's Piano Concerto No. 3; Berlioz's *Symphonie Fantastique.* Carnegie Hall at 8. $10-$17.50.

JUILLIARD STRING QUARTET, with pianist Menahem Pressler. Mozart's String Quartet in D, "Hoffmeister," and Quartet in E-flat, for Piano and Strings; Brahms's Quartet in g for Piano and Strings. Alice Tully Hall at 3. $10.

MUSICA AETERNA ORCHESTRA, Frederic Waldman conductor; pianist Claude Frank. Foote's Suite for String Orchestra; Wagner's *Siegfried Idyll;* Weber's *Konzertstück;* Beethoven's Piano Concerto No. 1. Metropolitan Museum at 8. $10.

SOLISTI NEW YORK, Ransom Wilson conductor; pianist Garrick Ohlsson. Poulenc, Strauss, Stravinsky, Varèse, Dvorak. 92nd Street Y at 8. $9.50-$12.50.

JULIUS GROSSMAN ORCHESTRA, Julius Grossman conductor; pianist Artur Balsam. Britten, Schubert, Mozart. Alice Tully Hall at 8. $8, $10.

VAN HALEN—See 3/30.

JOHN DENVER—See 3/29.

WON-BIN YIM, violinist. Handel, Bartók, Rich, Strauss. Carnegie Recital Hall at 8:30. $5.50.

RELACHE ENSEMBLE, Giorgio Federico Rocchini conductor. Weill's "Little Threepenny Music" for Wind Ensemble; Stravinsky's *L'Histoire du Soldat.* Carnegie Recital Hall at 5:30. $7.50.

SETA KARAKASHIAN, pianist. Bach, Liszt, Gomidas, Persichetti (N.Y. premiere). Merkin Concert Hall at 8. $7.

BACH WINTERFEST—See 3/30. Tonight at St. Michael's Hall, 225 W. 99th St.

LEROY JENKINS'S STING—Manhattan Healing Arts Center, 386 Broadway at White St. (685-4786), at 9 and 11. $8.

SHEELAH B. STRONG, soprano. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

YIANNIS POULOPOULOS—Avery Fisher Hall at 8. $10-$25.

GOODMAN CHAMBER CHOIR, Andrea Goodman conductor. Music from the Mediterranean. Le Jeune, Jannequin, Marenzio, Monteverdi, Fauré, Ben-Haim. Brotherhood Synagogue, 29 Gramercy Park So. (674-5750), at 8. $7.

A MUSICAL BOUQUET, with soprano Iris Hiskey, mezzo-soprano Diantha Clark, pianist Kathryn Lewis. Handel, Milhaud, Poulenc, Strauss. Works about flowers, in an "ode to spring." Opera Shop of the Vineyard Theater, 309 E. 26th St. (683-0696), at 8. $10, contribution to the Opera Fund.

CON BRIO ENSEMBLE—Lincoln Center Library at 2:30. Free.

DAVID LAHM, with David Friedman, Cameron Brown, Judy Kreston. Jazz Center of N.Y., 380 Lafayette St. (924-5026), at 9 and 11. $4, $5.

JAMES R. LAWSON, carillonneur. Transcriptions of music by Haydn. Riverside Church, the Drive at 122nd St., at noon. Free.

ROBERTA PETERS, soprano. Handel, Strauss, Respighi, Donizetti, Puccini, Lehar. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833), at 8. $10-$14.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; pianist André-Michel Schub. Beethoven program. Colden Center, Queens College, LIE and Kissena Blvd., Flushing (275-5000), at 8:30. $11-$13.

HAYDN-MOZART CHAMBER ORCHESTRA, flutist James R. Schlefer. Charles Porter (premiere); also works by Beethoven and Mozart. St. James Cathedral, Jay and Tillary Sts., Brooklyn, at 8. $6.

Sunday, April 1

NATIONAL ORCHESTRA OF NEW YORK, Roger Nierenberg conductor; harpsichordist Igor Kipnis. Works by Handel, Bach, Haydn, Boyce. Carnegie Recital Hall at 2. $8.50.

AMERICAN SYMPHONY ORCHESTRA, Wolodymyr Kolesnyk conductor; pianist Lydia Artymiw. Ukrainian concert. Carnegie Hall at 2:30. $15-$25.

BURL IVES, the folksinger. Carnegie Hall at 8. $12.50-$20.

CHAMBER MUSIC SOCIETY—See 3/30. Today at 5.

ALEXANDER SCHNEIDER, violinist-conductor, with chamber orchestra; soprano Sally Sanford, harpsichordist Mary Alderdice, flutists Marya Martin and Michael Parloff. Haydn birthday program: Concerto in C for Two Flutes; Nocturnes No. 2 and No. 3; Symphony No. 45, "Farewell." New School, 66 W. 12th St. (741-5689), at 2. $4.50.

ELIOT FISK, guitarist/**LUCY SHELTON**, soprano/**CAROL WINCENC**, flutist. A program of sonatas and trios by Monteverdi, Haydn, Debussy, Britten, Villa-Lobos, Bartók, Sephardic songs arranged by Valls. Town Hall at 2. $3-$6.

HEINZ HOLLIGER, oboist-pianist/**ANDRAS SCHIFF**, pianist. Schumann, Bach, Mozart, Dorati. Metropolitan Museum at 8. $9.

MILTIADES MATTHIAS, pianist. Music of Bach, Beethoven, Alkan, Matthias, T. Scott Huston. Merkin Concert Hall at 3. $7.

CARMEN RODRIGUEZ-PERALTA, pianist. Carnegie Recital Hall at 5:30. $5.50.

RENAISSANCE CITY WOODWIND QUINTET, with guitarist Robert Clarke. Carnegie Recital Hall at 8:30.

AUDUBON QUARTET—Works of Schickele (world premiere), Beethoven, Schubert, Dohnanyi. Alice Tully Hall at 8. $5-$10.

DAVID BUECHNER, pianist. Mozart, Brahms, Busoni, Martinu, Liszt. 92nd Street Y at 3. $7-$9.50.

YIANNIS POULOPOULOS—See 3/31. Today at 7:30.

JOHN DENVER—See 3/29. Today at 3.

ALGONQUIN STRING QUARTET—Shostakovich, Schubert, Barber, Brahms. Friends Meeting House, 15th St. between Second and Third Aves., at 1:15. Benefit, American Friends Service Committee. $5.

CARL REINLIB, trombonist, and friends. Original jazz. 14 East, at Emanu-El Midtown Y, 344 E. 14th St. (674-7200), at 4. $5.

ROBERTA RUST, pianist. Works by David Noon, Bach, Debussy, Starer, Beethoven, Liszt. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). At 3. Free.

JIM STALEY/J.A. DEANE/SALLY SILVERS—A collaborative improvisation by two trombonists and a dancer. Roulette, 228 W. Broadway (219-8242), at 9. $5.

QUEENS SYMPHONY ORCHESTRA—See 3/31. Today at 3. $10-$12.

COLLEGIUM MUSICUM, Ronald Cross director. Luther's Vespers service, with music from George Rhau of Wittenberg. Wagner College, S.I., in the New Administration Building, at 4. Free.

REGINA CHAMBER ORCHESTRA—Alejandro Guzman, conductor. Debut concert, with works by Bach, Handel, Verdi, Puccini, Mozart, Gershwin. Regina Hall, 65th St. and Twelfth Ave., Brooklyn (232-3555), at 4. Free.

ROSE MOSKOWITZ, pianist. Brooklyn Museum, Eastern Pkwy., at 2. Free with museum admission.

CONCERTS IN CHURCHES—Juan Amilcar Sepulveda, tenor. Songs and arias from baroque to bel canto. Synod Hall, Cathedral of St. John the Divine, Amsterdam Ave. and 110th St., at 4. $7... Works by Hardish, Parwez, Ghezzo, Bialosky, Harris, Betjeman, Northrop, performed by mezzo-soprano Sally Etcheto and instrumentalists. Christ and St. Stephen's, 120 W. 69th St., at 3. $5... Bronx Arts Ensemble Chamber Orchestra, Johannes Somary conductor; Yale Concert Choir, narrator Robert Sherman. Mozart's Symphony No. 36 and *Coronation* Mass; Vaughan Williams's *Oxford Elegy.* Fordham U. Church, Bronx Rose Hill campus at Southern Blvd., at 3. $6... Chamber music. Madison Avenue Presbyterian, 73rd St., at 4. $4... Riverside, the Drive at 122nd St. At 3:

carillonneur James R. Lawson plays a recital commemorating the April 1 birthday of St. Hereticus; music includes 't Hart's Chorale Prelude on "Eine Kleine Braun Krug," and works by Verdi, J. Strauss, Berlioz. At 4: annual English Handbell Festival, with 100 ringers, Donald Allured director. Both free... Musicians' Accord, featuring world premiere of a work by Laura Kaminsky, and N.Y. premieres by Flaherty and Hyla; also Crumb, Mamlok, Matthews, Krenek, Bartók. St. Michael's, 225 W. 99th St., at 8. $6... Gloria Hodes, in "The Heroine, a Musical Celebration From Bayreuth to Broadway"; songs and arias, with other artists. Rutgers, 236 W. 73rd St., at 4. $5.

LONG ISLAND PHILHARMONIC AND CHORUS, Christopher Keene conductor; soloists Mary Jane Johnson, Janice Meyerson, Robert Grayson, Richard Gill. Verdi's *Requiem.* C.W. Post College Concert Theater, Greenvale, L.I. (516-293-2222), at 7:30. Also Sat., 3/31 at 8:30, at Huntington High School. Each, $15-$20.

SEA CLIFF CHAMBER PLAYERS, with pianist Seymour Lipkin. Sucoff, Francaix, Beethoven, Dvorak. Maria Regina High School, Uniondale, L.I. (516-292-9000), at 7:30. $4.

Opera

Metropolitan Opera

TO APRIL 21—$12-$75. Mon., 3/26, at 8: Zandonai's *Francesca da Rimini,* Levine conducting; with Scotto, Domingo, MacNeil, Fredricks, Lorange, Lewis. 3/27 at 8: Mozart's *Die Entführung aus dem Serail,* Rudel conducting; with Malfitano, Blegen, Araiza, Creech, Korn, Castel. 3/28 at 8: Puccini's *Manon Lescaut,* Santi conducting; with Zylis-Gara, Moldoveanu, Monk, Tajo. 3/29 at 8: *Francesca da Rimini;* same as 3/26, except Hartman for Fredricks. 3/30 at 7: Verdi's *Don Carlo,* Levine conducting; with Caballe, Troyanos, Ciannella, Jorma Hynninen (debut), Plishka, Hines, Robbins. 3/31 at 2: *Die Entführung aus dem Serail;* same as 3/27 (broadcast, WQXR). 3/31 at 8: *Manon Lescaut;* same as 3/28.

Other

DIMITRI, by Dvorak. American premiere, with the Collegiate Chorale in a concert version, Robert Bass conductor. Martina Arroyo, Maralin Niska, Pamela Coburn, Cornelius Sullivan. Carnegie Hall, 3/28 at 8. $9-$25.

LA TRAVIATA, by Verdi. Amato Opera, 319 Bowery (228-8200). 3/31, 4/7, 13, 14, 27, 28 at 7:30; 4/1, 8, 15, 29 at 2:30. $8.

IL BARBIERE DI SIVIGLIA, by Paisiello. Version in Italian by the Opera Shop of the Vineyard Theater, using a Mozart interpolation. 309 E. 26th St. (683-0696). 3/30, 4/1, 5, 6, 12, 14 at 8; 4/8, 4/15 at 3. $10.

MADAM BUTTERFLY, by Puccini. Harmonia Opera Co., "with authentic cast," including Aemiko Iinuma, Donald Hamrick; symphony orchestra, conducted by Lloyd Walser. Hunter College Playhouse, Park Ave. and 68th-69th Sts. (870-1500). 3/31 at 7:30. $10, $15, *or standing room* ($5).

AMELIA GOES TO THE BALL, by Menotti/ **GIANNI SCHICCHI,** by Puccini. John Brownlee Opera Theater, Manhattan School of Music, Broadway at 122nd St. (749-2802), 3/29, 3/31 at 8; 4/1 at 2:30. $6, $7.

CURLEW RIVER, by Benjamin Britten. Chamber Opera Theatre of New York, with Andrea Velis, Randolph Messing, others; John Evans musical director. Madison Avenue Presbyterian Church, at 73rd St. (570-1888). 3/27, 29, 30 at 8. $12-$17.50.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). To 4/1: Romberg's *The Desert Song.* 4/4-22: Johann Strauss's *A Night in Venice.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

IL TABARRO/GIANNI SCHICCHI, by Puccini. Richmond Theatre Collection, at Faith United Methodist Church, Castleton and Heberton Aves., Port Richmond, S.I. (727-0467). 3/30, 31, at 8. $6.

SOMETHING NEW FOR THE ZOO, by Lee Hoiby and Dudley Huppler (libretto). After Dinner Opera, with the composer on hand to talk about his work. Lincoln Center Library, 4/2 at 4. Free.

THE BARBER OF SEVILLE, by Rossini. Opera Stage of the Brooklyn Lyric Opera, Norman Myrvik conducting. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). 4/1, 8 at 3; 4/5 and 12 at 7:30. $4.

METROPOLITAN OPERA AUDITIONS, presented by the National Council. Metropolitan Opera Orchestra, Richard Woitach and William Vendice conducting; program of arias sung by the finalists. Metropolitan Opera House, 4/1 at 2:45. $5-$25.

Dance

Paul Taylor Dance Company
At City Center

THRU 4/15—$12-$30. 3/27, 4/5 at 8: *Diggity, ...Byzantium, Mercuric Tidings.* 3/28, 4/10, 13 at 8, 4/15 at 3: *Equinox, Snow White, Profiles, Esplanade.* 3/29, 4/6, 11 at 8: *Images; Lost, Found, and Lost; Cloven Kingdom.* 3/30, 4/7, 12 at 8: *Airs, Big Bertha, Duet From Lento, ...Byzantium.* 3/31, 4/4 at 8: *Diggity, Nightshade, Mercuric Tidings.* 4/1 at 3: *Equinox; Lost, Found, and Lost; Cloven Kingdom.* 4/3 at 8 (benefit): *Equinox, Snow White, Profiles, Sunset.* 4/8 at 7, 4/14 at 8: *Arden Court, Runes, Sunset.*

Other

BUCKET DANCE THEATRE, Garth Fagan's group. Joyce Theater, 3/27 at 7:30; 3/29, 31 at 8; 4/1 at 2. $12.

CHOREOGRAPHIC SHOWCASE—Richard Levi & Dancers with two world premieres and a New York premiere. Emanu-El Midtown YM-YWHA, 344 E. 14th St. (673-2207). 3/31, 4/1 at 8. $6.

DANCE BY ANN PAPOULIS—*The Tigress' Ball, Two Dolls in a Bulbhouse,* and *Mrs. Schliemann's Treasury.* Ethnic Folk Arts Center, 179 Varick St. (924-0077). 3/31, 4/1 at 8. $5.

DEBORAH GLADSTEIN AND DANCERS—*Burning Through,* with music and video by Sam Kanter. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 3/29-31, 4/2 at 8; 4/1 at 3. $7.

KINEMATIC—*The Isolation and the Prejudice,* a new work inspired by a morality play. The Kitchen, 59 Wooster St. (925-3615). 3/29-4/1 at 8:30. $5.

LUNARI—"Dances of the Future." Aaron Davis Hall, CCNY, Convent Ave. and 134th St., 4/1 at 4. Free.

KARMON DANCE COMPANY OF ISRAEL—A new Israeli dance company with 40 dancers, 16 singers, and 17 musicians; a program of works with Jewish, Mediterranean, Israeli, and Middle Eastern roots. New York State Theater. 4/2-5 at 8; 4/4 also at 2; 4/7 at 8; 4/8 at 2 and 7. $11-$30.

BETH LEONARD AND LINDA SEIFERT—*Twin Solo, Moving Conversation for Three,* and *Maxim.* Cash Performance Space, 10 E. 18th St. (924-7882). 3/30-4/1 at 8:30. $5.

BARBARA MUELLER—*Gospel Truths,* a fairy tale with video, soundings, and song. Experimental Foundation, 537 Broadway (924-0077). 3/30-4/1 at 8. $5.

ROSALIND NEWMAN AND DANCERS—*Modern Dance,* with music by Gerry Hemingway. Untitled work with African music from Gabon. *The Red Section,* with music by Aksak Maboul. Joyce Theater. 3/28 at 7:30; 3/30, 4/1 at 8; 3/31 at 2. $11.

PACIFIC NORTHWEST BALLET—3/27 at 7, 3/31 at 8, 4/1 at 2: *The Four Temperaments, Black Iris, Cascade,* new work. 3/28, 29, 30 at 8: *Dumbarton Oaks, Pas de Deux Campagnolo, Ramifications, Chaconne.* BAM. $8-$18.

PILAR RIOJA—The Spanish dancer in three programs in repertory. Repertorio Espanol, Gramercy Arts Theater, 138 E. 27th St. (889-2850). Thru 4/8, Tues.-Sat. at 8, Sun. at 3. $15-$20.

RIVERSIDE DANCE FESTIVAL—3/28, 30 at 8; 4/1 at 2: Sachiyo Ito and Company... 3/29, 31, 4/1 at 8: Uris/Bahr & Dancers. Riverside Church, the Drive at 120th (864-2929). $6.

RUSH DANCE—Six-member company dances works by choreographer-director Patrice Regnier. At home, 392 Broadway (473-4602). Fri., Sat. at 8, thru 5/5 (except 4/20 and 21). $7.

SOLARIS DANCE THEATRE—*Convergence,* a premiere, in BACA's Mime & Movement performance series. Downtown Cultural Center, 111 Willoughby St., Brooklyn (596-2222). 3/30, 4/6 at 8. $5.

PEGGY SPINA TAP COMPANY—*Syncopate & Swing.* Marymount Manhattan Theater, 221 E. 71st. (924-0077). 3/31 at 8, 4/1 at 6. $7.

LOUISE UDAYKEE—*Falling off the Earth,* a solo about fear and obsession. Franklin Furnace, 112 Franklin St. (925-4671). 3/29 at 8:30. $5.

VICTORIA SANTA CRUZ—"El Negro en El Peru," a program of dance, poetry, song, with student performers, as well as percussionists from Peru and Ghana. La MaMa, 74 A E. 4th St., 3/31 at 7:30. $8.

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OTHER EVENTS

Happenings

CALENDAR NOTES FOR THE WEEK—Railway Nostalgia Movie Nights is what Roger Acara calls his get-togethers, and the next one is 3/31, at 8, at the East Bronx YMCA, 2244 Westchester Ave. It's a three-hour show, admission is $5, and you'll see films of the now abandoned New York Central Railroad's Putnam Division, of trains on the Harlem Division, also of the Brooklyn El, subway cars, streetcars and trolleys, and more... The connection between our Friends of the Parks and the French "grand" tradition continues, 3/30, when "Le Nôtre Rediscovered" explores the influence and art of the great landscape architect. 7:30, at 195 Broadway, Dey St. entrance (AT&T headquarters). Go early for a social hour. $1... More star-gazing and "space exploration," for astronomy buffs, at Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens. Take your binoculars and spotting scopes, too; 3/27 at 7:30; $4. The season-changing sky will be the focus for the evening, led by Richard Wolfert... Speaking of changes: the weather figures in a gathering 4/1, 1-3, at Clay Pit Ponds State Park, S.I. You might learn how to read the weather maps and do a bit of forecasting, too. Pre-register (967-1976); free... The Craft Students League of the YWCA, 610 Lexington Ave. at 53rd St., is busy these days, what with the annual spring faculty exhibition on thru 3/30, 11-7 Mon.-Fri. Stained glass, silver, jewelry, paintings, quilts, are all on view. And 3/31, two all-day craft workshops go on, open to non-members; pre-registration is required for both and the fee for each is $55 (755-4500). 10-5, a rag-rug workshop; 10-4:30, silk-screen workshop.

SOME AUCTIONS AND A SALE, each with memorabilia, antiques, and such to browse through: The 17 remedial-reading programs of Volunteer Services for Children benefit from sales at an auction 3/31, noon-3, at the Madison Square Boys' Club, 301 E. 29th St. Silver, paintings, jewelry, bric-a-brac, will be on the block; coffee and cake come with the $3 admission; go early for preview browsing... That cover-all category "collectibles," together with antiques of many periods and services (like a Model-A Ford tour of the Bronx) will be offered at auction by the Bronx County Historical Society, 4/1, beginning at 1. You can even take in an item from your closet for possible auction, 11 a.m.-noon; previewing of everything, noon-1. There'll be raffle prizes, too, and one of the rewards to be bid on is an oral history of your family, conducted by the Society. All this, at Lehman College Gillet Auditorium, Goulden Ave. and Bedford Park Blvd., Gate 6... A Big Event Antique and Collectible Show and Sale, 3/31, 4/1, takes over the Westchester County Center in White Plains with the wares of 225 dealers, including furniture, glass, vintage clothing, porcelains, old trunks, paper ephemera, jewelry, and so on. There'll also be experts in repair and restoration. Admission is free, and hours are 11-7 Sat., 11-6 Sun.

ENTERTAINING THOUGHTS—From Kyoto, and making its New York debut, comes the NOHO Theatre Group. This is a new troupe performing an ancient art, and here we'll see both traditional comedies and some adaptations of mime pieces by Samuel Beckett. At the Asia Society, Park Ave. and 70th St., 3/30, 31 at 8; $20... We all know that the Williamstown (Mass.) Theatre Festival is one of the best dramatic seasons of the year, with top actors each summer and a training program as well. The annual W.T.F. New York Cabaret will be 4/2 at 8, preceded at 6 by a buffet, and you can expect such friends and alumini of Williamstown as Dick Cavett, Geraldine Fitzgerald, Tammy Grimes, Maria Tucci, Betty Buckley, Ken Howard, and Jane White to be on hand to do a stint. $150 for the evening, $25 for the Cabaret only (608-8811)... Mime X Two, otherwise known as Paul Rajeckas and Neil Intraub, will do their comic-classic act in BACA's Mime Festival, 3/31 and 4/7, at the Downtown Cultural Center, 111 Willoughby St., Brooklyn. At 8 each night; $5... Ed Dennehy as "Clarence Darrow," a one-man show by David W. Rintels about the redoubtable attorney, is a one-time event (for now), 4/1 at 2, at the Theodore Roosevelt Birthplace, 28 E. 20th St. Admission of 50 cents includes a tour of the Roosevelt museum area—fascinating—but advance reservations are required (260-1616) for limited seating... Swing in SoHo, 4/1, 5-9, is an event full of dance, so we can meet the Rebecca Kelly Company, share a ballroom-dance refresher lesson, see a preview of a new Kelly work, as well as listen to the Widespread Jazz Orchestra. At the Cabaret Space, 101 Greene St., with disco dancing and refreshments. $25 at the door (431-8489)... Women in the Theater, a series at the Spanish Institute Theater, 684 Park Ave. near 68th St., spotlights two actresses this week: Maria Consagra in "Rose's Song," her own one-woman show, appears 3/30 at 7, 3/31 at 8; this is a story "of a woman as seen through her everyday actions and fantasies." And Margo Lee Sherman appears in "The Distances," based on a story by Julio Cortazar, 3/27, 28 at 7. Contribution for each is $3 (249-8950 for reservations).

Tours

HARLEM GOSPEL TOUR—Holidays in New York (765-2515). 4/1 at 10:15 a.m. Includes a church service, visit to Studio Museum and a landmark cafe. Meet at Coliseum, Columbus Circle. $7.50 (subway and food extra).

THE PAST PRESERVED, Fulton St. to South Street Seaport. A New York Walk-About (582-8083 weekdays, 914-834-5388 eves., weekends). 4/1, meet at 2, NW corner of Broadway and Fulton St. $5.

TOURS WITH THE 92ND STREET Y—Pre-registration required on all (427-6000, ext. 179). 3/28, 1-4, a Walking Gourmet trek of the Upper West Side; $7. 4/1, at 9 a.m., a photographic excursion taking in the bridges of New York; $35 includes critique, April 10 at 8 p.m.

14TH STREET ARTISTS' STUDIOS—A walk with the Floating Gallery (254-3690). 3/31 at 1. Phone for meeting place. $5.

URBAN PARK RANGERS—Tours and workshops, free unless noted. Bronx: 4/1 at 1, meet at Van Cortlandt Park Visitors' Center, 242nd St. and Broadway, for a workshop on pollution and the environment... Brooklyn (856-4210): 3/31 at 1, meet at the Sea Lion Pool, Prospect Park, for a look at the Zoo, past, present, future. 4/1 at 1, take binoculars and meet at Owl's Head Park Field House, 67th St. and Colonial Rd., for a session to watch the ships of New York harbor... Manhattan (397-3091): 3/30 at 12:15, meet at Castle Clinton, the Battery, for a tour of the park. 4/1 at 2, meet at the Dairy, 65th St. west of the Zoo, for a "fictitious" April Fool's Day tour of Central Park.

NBC STUDIOS—These popular tours are back—a 55-minute visit backstage at Rockefeller Center, from sets to control rooms. Mon.-Sat., 10-4 (664-4000), at regular intervals, 30 Rockefeller Plaza (49th-50th Sts.). $4.25.

HARLEM SPIRITUALS—(275-1408). Spirituals and Gospel tour, Sun. 9 a.m.-1 p.m. Residential sections, the Morris-Jumel Mansion, and a Baptist church service. $22; reserve by 1 p.m. Sat... Soul Food and Jazz tour, Fri. and Sat., 7:30-midnight, with dinner, jazz, drinks. $49; reserve 24 hours ahead.

SOUTH STREET SEAPORT MUSEUM—Daily tours of ships and the area's streets; 50 minutes; $5. Call for schedule (669-9400). More tours scheduled for spring.

MAGICAL PLANT WALKS, with Madeline Greene (777-5658). Learn to identify and how to use wild plants. 3/31, 11-3, Oakland Lake, Queens. $15. Phone for meeting place.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Queens. A wetland walk, every Sun. at 1. $1. 3/31 at 10 a.m., a botanical spring walk. $1; meet at Woodlands Nature Center... Wave Hill, 249th St. and Independence Ave., Bronx. A greenhouse and garden walk, every Sun. at 2:15. Free.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill tells you how to find it and use it, in various outdoor places. 3/31, Van Cortlandt Park, Bronx. 4/1, Alley Pond marsh, Queens. Both noon-4; $15; phone (291-6825) for meeting places.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

Sports

HOCKEY—N.Y. Rangers, Madison Square Garden (563-8036), $7-$18. 3/29 at 7:30, vs. Pittsburgh... **Islanders,** at Nassau Coliseum, Uniondale, L.I. (516-794-4100), $14-$22. 3/27 at 8:05, vs. Montreal.

BASKETBALL—N.Y. Knicks, at Madison Square Garden (563-8000). $7-$15. 3/27 at 7:35, vs. Dallas. 4/2 at 7:35, vs. Chicago.

KARATE CHAMPIONSHIPS—All-American Open, with 20 rings full of action for preliminary bouts, from 8 a.m. At 8 p.m., the bout for the black-belt class begins. Also in the evening, a featherweight-kickbox title match. Madison Square Garden Felt Forum (564-4400), 3/31. Day, $10; night, $8-$25.

RUNNING—Perrier 10K race, 3/31, at 11 a.m. From E. 69th St. and East Drive, Central Park; finish line at Tavern on the Green, CPW at 67th St.

INDOOR SOCCER—New York Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). 3/30 at 8:05, vs. Cleveland. $12... **Cosmos:** playoff games not set at press time.

Children

BOTTOM'S DREAM—Comic opera based on Shakespeare. On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073). 3/31, 4/7, 14, 4/16-19, 4/28, 5/5, 12, at 1 and 3:30. $3, adults $4.

A MUSICAL UMBRELLA, for April Fool's Day. Friends of the New York Singing and Juggling Society. Circus music and kid tunes, by Phil Marsh. Third Street Music School Settlement, 235 E. 11th St. (777-3240). 4/1 at 1:30 and 3:30. $1.50; adults $3.

AESOP'S FABLES—Stories, songs, games. Rainbow Puppet Works, at Washington Square Church, 133 W. 4th St. (255-4460). 3/31 at 2:30. $2.75.

SPRING FAIR—Five floors of fun for the family, including games, toys and books for sale, an auction, and (at $2.50) special entertainment. Brownstone School, 128 W. 80th St. (874-1341). 4/1, 11-4. Free.

RING AROUND A RAINBOW—A puppet show about good health, by Shadow Box Theatre. P.S. 191, 210 W. 61st St. (877-7356). 3/27-30, 4/3, 5, 9, 11, at 10:30 a.m. 4/4, 6, 10, 12, at 10:30 a.m. and 1 p.m. $3.

DUMBO/PETER AND THE WOLF—Disney films. Trinity School, 101 W. 91st St. (873-1650). 4/1 at 2. $2.25.

BOOKS OF WONDER, 464 Hudson St., corner of Barrow St. (989-3270). Anita Lobel, illustrator of "The Rose in My Garden" and other books, will be on hand 3/31, 1-3, to autograph copies and talk.

APRIL FOOL!—Learn the tricks Mother Nature plays on us. Alley Pond Environmental Center, 228-06 Northern Blvd. (229-4000). 3/31 at 10 a.m., for ages 6-8 only. $3; must pre-register.

MAMMOTH FOLLIES—The Hudson Vagabond Puppets with a cabaret performance about dinosaurs and pre-historic life. Brooklyn College Whitman Theater, near Flatbush and Nostrand Aves. (462-3525). 3/31 at 1. $4.

PLAY TO WIN—Musical about Brooklyn Dodger Jackie Robinson, by Jimi Foster, Carles Cleveland, James de Jongh. Theatreworks/USA, at Martin Theater, 108 E. 89th St. (595-7500). 3/31 at 2 and 7:30; 4/1 at 1 and 3. $9.

THE CATS—Puppet-Folk Theatre Co. with a musical shadow play. 53 Hudson St., 3 blocks north of Chambers (249-4325). Sat. and Sun. thru April (except Easter weekend), at 3. $2.50; adults $4.

ACTING BY CHILDREN—Workshops for the next production; open sessions for an audience. Sat. at noon, Lincoln Square Neighborhood Center, 250 W. 65th St. (832-6635). Free.

PUPPET PLAYHOUSE—An environmental center, with weekly entertainment. Fireboat House, foot of 90th St., and the East River (879-3316). 3/31 at 11, 1, and 3: Pegasus Productions' "Fanfare." $2.50.

DANDELION—The Paper Bag Players in a play with music, "a child's guide to evolution." There's a pre-historic playground in the lobby. Symphony Space, Broadway at 95th St. (864-5400). 3/31, 4/1 at 2. $8.

MICHAEL TAUBENSLAG PRODUCTIONS—Jan Hus Playhouse, 351 E. 74th St. (772-9180). 4/1, 8, 15, 29 at 1:30, "Funzapoppin Magic Show." Audience participation, magic, and more. $3.50.

THE DREAMSTUFF REVUE, with Pady Blackwood's Marionettes. Sun. at 1, thru April, except Easter. Old First Church, 729 Carroll St., Brooklyn (638-5725). $3.50.

SOMETHING'S FISHY—Nature session for preschoolers. Games, songs, treats, to learn about water. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 3/29 at 1. $3 (pre-paid registration); 4-6 only.

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OTHER EVENTS

HANSEL AND GRETEL—Cottage Marionette Theater, Swedish Cottage, near Central Park West and 81st St. footpath. (988-9093). Sat. thru 6/2. $1.50.

ONCE UPON A. . .SUNDAY—Storytelling for ages 5 and up. 92nd Street Y on Lexington Ave. (427-6000, ext. 137). 4/1 at 11 a.m., Odds Bodkin with "Tales From the Wisdom Tree." Also a workshop. $3.50.

TALES OF PUFF THE MAGIC DRAGON—Papageno Puppet Theater in a musical version for rod puppets. West Side YMCA, 5 W. 63rd St. (877-4852). Sat. at 2:30 and 3:30, Sun. at 1 and 2. Also at the Brownstone School, 128 W. 80th St., Tues. and Fri. at 10:30 a.m. $2.50.

LITTLE PEOPLE'S THEATRE COMPANY—"Humpty Dumpty Falls in Love," Sat. and Sun. at 1:30, and "Three Little Pigs," Sat. and Sun. at 3, thru 4/8. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

SUZANNE'S FOREST FANTASY, with guest Twee-Dee, the clown puppet. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2 thru 4/15; also Mon., 4/16. $2.50. Reservations a must.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Children's Improv. Co., with audience participation. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30; $3, adults $3.50.

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 3/31 at 1:30: Nifty Puppeteers in "Punch and Judy." $2.50. . . Please Touch Demonstration follows at 2:40. $1.

EEYORE'S BOOKS FOR CHILDREN—Free story hours: Sun. at 11 a.m., 2252 Broadway at 81st St. (362-0634), and Sun. at 12:30, 1066 Madison Ave. at 81st St. (988-3404). Also 4/1 at 2, West Side: William Zimmerman shows you how to learn about your roots and create an oral history. Phone for details about this program.

PUBLIC LIBRARY—Yorkville branch, 222 E. 79th St. (744-5824): Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. 3/29 at 4, short films, ages 3-8. . . Columbus branch, 742 Tenth Ave.: 3/30 at 3:30, films for young children. . . Muhlenberg branch, 209 W. 23rd St. (924-1585). Thurs. at 3:30, stories in English and Spanish. . . 328 E. 67th St. branch: 4/2 at 4, story hour for grades 3-6.

13TH STREET REPERTORY COMPANY—Sat. at 1, "Skye, the Kingdom of Dragons"; at 3, "The Snow White Show." Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show"; at 5, "Ride With Me to Freedom." 50 W. 13th St. (675-6677). $3.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. 3/31 at 1, "Those Things "Treerific" Called Twigs." Free, but must pre-register (772-0210).

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy. Sat. and Sun. at 1, 2:30, 4. $4 (*reservations a must; all adults must be with a child*).

CHILDREN'S "NIGHTCLUBS"—The Early Show, entertainment by children 6-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, two-drink minimum. . . **Youngstars,** featuring youthful players from Broadway, TV, commercials. At Something Different. 1488 First Ave. (570-6666). Sat. at 7, Sun at 5:30. $5 minimum, $3 cover.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. Weekends, $3; adults, $2; weekdays $2 and $1. Sat. at 4, animal feeding. Exhibit: thru 3/30, "*Structures: Five Perspectives*". . . 3/31 at 1:30 and 3, 4/1 at 2: workshop to make shadow puppets of Taiwan. 3/31 at 2, the Mimestrals offer a technique workshop.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at noon and 4. Also "theme" programs Sat. and Sun., with talks, workshops, films, etc. 3/31, 4/1, Egyptian temples. . . 4/1 at 2: *author-illustrators* Anita and Arnold Lobel.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun., and Mon. holidays, noon-5. 50 cents, adults $1. Special *exhibits*: "*Things That Go Bump, Bang, and* Rat. . .Tat. . .Tat," by Alice Eve Cohen. "Soundtracks," on sound and music, environment, participation, and education. 3/30 at 1:30: "A Cozy Afternoon," with "The Original Tale of Cisum." 3/31 at 1:30: parent-child workshop on jokes and riddles. 4/1 at 1:30: The Learning Theater, in "The Dreamstealer." Free with Museum admission. . . 4/1 at 1:30, *at the Museum "Once Upon an Island" exhibit at* S.I. Mall: workshop in skills of the early Dutch colonists. 3/31 at 1:30: workshop on the Lenape Indians, same place. 50 cents, adults $1.

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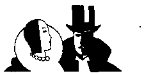

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RADIO HIGHLIGHTS

Wed., March 28

2:06/WQXR-AM/FM—Mendelssohn: Sym #4 in A (New Phil Orch/ Muti).
3:00/WNCN—Martinu: Sonata for Flute, Violin & Piano (Magnin, Naegele, Gothoni).
4:06/WQXR-AM/FM—Schumann: Novelette, Op. 21 (de Larrocha).
5:00/WNCN—Mozart: Oboe Qt in F (K.370) (Still, Perlman, P. Zukerman, Harrell).
6:00/WNCN—Pierne: Sonata for Flute & Piano, Op. 36 (Rampal, Barbizet).
7:00/WNYC—Scriabin: Piano Sonata #4 (Somer).
7:06/WQXR-AM/FM—Haydn: Sym #37 in C (Phil Hungarica/Dorati).
8:00/WNCN—Various: Songs of the Elizabethan Era (Brown, Williams).
WNYC—Falla: Psyche (Higueras-Aragon/ Dutoit).
WQXR-AM/FM—Berlioz: Les Troyens (Norman, Troyanos, Monk, Plishka, Domingo, Ahlstedt/Levine). Taped live at the Met.
10:00/WNCN—Hindemith: Concert Music for Strings and Brass, Op. 50 (Amsterdam Concertgebouw Orch/ Kondrashin).

Thurs., March 29

2:06/WQXR-AM/FM—Dvorak: Serenade in E for Strings, Op. 22 (Strings of Berlin Phil/ Karajan).
3:00/WNCN—Gounod: Gounod's Faust: Waltz (Petri).
WNYC—Schoenberg: Book of the Hanging Garden.
4:06/WQXR-AM/FM—Kodaly: Dances of Marosszek (Phil Hungarica/Dorati).
5:00/WNCN—Thomson: Plow That Broke the Plains (Los Angeles Chamber Orch/ Marriner).
6:00/WNCN—Handel: Cto Grosso in A, Op. 6, #11 (English Chamber Orch/Leppard).
7:00/WNYC—Debussy: Trois Ballades de Francois Villon (Fischer-Dieskau/ Barenboim).
8:00/WNCN—Corelli: Cto Grosso in c, Op. 6, #3 (I Musici).
WNYC—Bach: Cantata #51 (Mills, Wallis).
8:06/WQXR-AM/FM—Weber: Ov from Euryanthe (Sym Orch of the Bavarian Radio/ Kubelik).
10:00/WNCN—Schubert: Impromptu in G-Flat, Op. 90, #3 (Horowitz).

Fri., March 30

2:06/WQXR-AM/FM—Elgar: Cello Cto in e (Harrel, Cleveland Orch/Maazel).
3:00/WNCN—Milan: El Maestro: Tento #1 (Bream).
WNYC—Clarke: Trio.
4:06/WQXR-AM/FM—Beethoven: Piano Sonata #6 in F, Op. 10 (Bloch).
5:00/WNCN—Haydn: Trio in G, Op. 53, #1 (Fried, O'Riley, Feldman).
6:00/WNCN—Tchaikovsky: Marche slave, Op. 31 (Detroit Sym Orch/Dorati).
7:06/WQXR-AM/FM—Leoncavallo: Quel Fiamma from Pagliacci (Chiara, Nat'l Phil Orch/Adler).
8:00/WNCN—Handel: Royal Fireworks Music (Cleveland Symphonic Winds/Fennell).
WNYC—Liszt: Oh quand je dors (Fischer-Dieskau).
8:06/WQXR-AM/FM—Brahms: Allegro molto from Serenade #1 in D, Op. 11 (Amsterdam Concertgebouw Orch/ Haitink).
9:00/WNCN—Beethoven: Sym #6 in F, Op. 68 "Pastorale" (Berlin State Orch/ Suitner).
9:06/WQXR-AM/FM—Rodrigo: Cello Cto #2 (Webber, Detroit Sym Orch/Wakasugi).

Sat., March 31

10:00 a.m./WNCN—Tartini: Sonata for Violin & Continuo in A "Pastorale" (Toso, Chiampan, Farina).
WNYC—Dvorak: New World Sym (Stokowski).
10:06 a.m./WQXR-AM/FM—Satie: Gymnopedies Nos. 1 & 2 (Utah Sym Orch/ Abravanel).
11:00 a.m./WNCN—Ibert: Concertino da Camara for Alto Saxophone & 11 Instruments (Abato, Chamber Orch/ Shulman).
WNYC—Mussorgsky-Ravel: Pictures at an Exhibition, excerpts (Stokowski).
12:00/WNCN—Milhaud: Sonatine for Flute & Piano (Boyd, K. Schmidt).
2:00/WQXR-AM/FM—Mozart: Abduction from the Seraglio (Malfitano, Blegen, Araiza, Salminen/Rudel). Live from the Met.
3:00/WNYC—Winston: Autumn.
5:00/WNCN—Schumann: Canonic Etudes, Op. 56 (Ogdon, Lucas).
6:30/WQXR-AM/FM—Busoni: "Indian Fantasy", Op. 44, for Piano & Orch (Schnurr).
7:00/WNCN—Haydn: Qt in G, Op. 1, #4 (Aeolian String Qt).
8:06/WQXR-AM/FM—Bach: Sonata #5 in f for Violin & Piano (Laredo, Gould).
9:00/WKCR—Opera Topics: The Art of Bidu Sayao.
WNCN—Gounod: Romeo and Juliette (Freni, Lublin, Corelli, Cardona, Depraz, Paris Opera Orch & Chorus/ Lombard).
9:06/WQXR-AM/FM—Sessions: "When Lilacs Last in the Dooryard Bloom'd" (Duphil, Shearer, Fortunato, Patrick, Cleveland Orch & Chorus/Levi).

Sun., April 1

10:00 a.m./WNCN—Schubert: Fantasia for Piano Four Hands in f, Op. 103 (Brendel, Crochet).
WNYC—Bach: Four Duets (Schiff).
10:06 a.m./WQXR-AM/FM—Strauss: Waltzes from Der Rosenkavalier (Chicago Sym/Reiner).
11:00 a.m./WNCN—Salieri: Sym in D "Veneziana" (Austrian Tonkunstler Orch/ Maerzendorfer).
12:00/WNYC—Webern: Five Movements for String Qt, Op. 5 (Emerson String Qt).
1:00/WNCN—R. Strauss: Don Juan, Op. 20 (Chicago Sym Orch/ Navarro).
2:06/WQXR-AM/FM—Art Songs by Italian Opera Composers.
3:00/WNCN—Scriabin: Waltz, Op. 38 (Ponti).
3:06/WQXR-AM/FM—Webern: Five Pieces for Orch, Op. 10 (Foss, New York Phil/Foss).
5:00/WNCN—Mozart: Cto for Piano #26 in D (K.537) "Coronation" (Vasary, Berlin Phil Orch/Vasary).
7:06/WQXR-AM/FM—Beverly Sills, General Director of the New York City Opera).
8:00/WNYC—Vivaldi: Cto in g for 2 Cellos (Fisher, Isomura, Minnesota Orch/ Montgomery).
8:06/WQXR-AM/FM—Rossini: Il Turco in Italia (Caballe, Ramey, Nucci, Nat'l Phil Orch/ Chailly).
10:00/WNCN—Haydn: Piano Trio in G (Beaux Arts Trio).
WNYC—Rossini: Sins of My Old Age, excerpts (Loehler).

Mon., April 2

2:06/WQXR-AM/FM—Grieg: Sym in c (Bergen Sym Orch/Anderson).
3:00/WNCN—Debussy: Printemps (New Phil Orch/Boulez).
4:06/WQXR-AM/FM—Bach: Cto in A for Oboe d'amore & Strings (Black, Acad. of St. Martin/Marriner).
6:00/WNCN—Rachmaninoff: Vespers, Op. 37: Highlights (USSR State Academic Chorus/ Sveshnikov).
6:30/WNYC—Ravel: Violin Sonata (Libove, Lugovoy).
7:06/WQXR-AM/FM—Saint-Saens: Prelude from Le Deluge (Hoelscher, New Phil Orch/Dervaux).
8:00/WNCN—Mozart: Sym #39 in E-Flat (K.543) (Vienna Phil Orch/Bernstein).
8:06/WQXR-AM/FM—Brahms: Sym #1 in c, Op. 68 (North German Radio Sym Orch/Wand).
9:06/WQXR-AM/FM—Britten: Variations on a Theme of Frank Bridge (Ax, Boston Sym Orch/ Rattle).
9:30/WNCN—Francoeur: Sonata in E (Rose, Stein). Recorded at the 92nd Street Y.
10:00/WNYC—Vivaldi: Cto in G (I Musici).

Tues., April 3

3:00/WNCN—Haydn: Sym #71 in B-Flat (Phil Hungarica/Dorati).
3:06/WQXR-AM/FM—Prokofiev: Suite #2 from Romeo and Juliet (Philadelphia Orch/ Muti).
4:00/WNCN—R. Strauss: Burleske for Piano & Orch in d (Pennario, London Sym Orch/Ozawa).
4:06/WQXR-AM/FM—Vieuxtemps: Ballade et Polonaise, Op. 38 (Grumiaux, Varsi).
5:00/WNCN—J.C. Bach: Trio Sonata for 2 Violins & Continuo in B-Flat (Perlman, P. Zukerman, Eddy, Sanders).
6:30/WNYC—Chasins: 3 Chinese Pieces (Keene).
7:00/WNCN—Castelnuovo-Tedesco: Cto for Guitar in D, Op. 99 (A. Romero, English Chamber Orch/ Torroba).
7:06/WQXR-AM/FM—Donizetti: Love Duet: "Depuis l'instant" from Daughter of the Regiment (Sutherland, Pavarotti, Orch of the Royal Opera House, Covent Garden/ Bonynge).
8:00/WNYC—Boccherini: Sonata for Cello & Piano (Stepner, Bylsma, Cooper).
9:00/WNCN—Schwantner: Aftertones of Infinity (San Francisco Sym/Slatkin).
10:00/WNYC—Scriabin: Piano Sonata #7 (Szidon).

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, March 28 - 30 and April 2 - 3

2 **WCBS** 212-975-4321
4 **WNBC** 212-664-4444
5 **WNEW** 212-535-1000
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Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today In New York
5 New Zoo Review
7 News
11 I Dream Of Jeannie (except Mon)
Mon/MDTV: Your Profession
H Thu/**Movie:** The Comeback Kid
Fri,Mon/**Movie:** The Learning Tree

6:05
S Thu/Thunderbirds 2086

6:10
S Wed/**Movie:** Mountain Family Robinson

6:30
2 4 News
5 Popeye
9 Jimmy Swaggart
11 Tom & Jerry (except Fri)
Fri/Carrascolendas
H Wed/Strange Creatures
Tue/**Movie:** A Challenge For Robin Hood

7:00
2 Morning News
4 Today
5 Woody Woodpecker
7 Good Morning America
9 700 Club
11 Josey & The Pussycats
S Fri/Just Posing
Mon/Ali Baba's Revenge

7:30
5 Bugs & Porky
11 Superfriends
H Wed/Fraggle Rock
S Thu/Ali Baba's Revenge
Tue/**Movie:** The Man Who Would Be King

8:00
5 Woody Woodpecker
9 Civic Programming
11 Pink Panther
H Wed/**Movie:** Hammett
Thu/Bus Stop
Fri/**Movie:** Tough Enough
Mon/**Movie:** Dead Men Don't Wear Plaid
S Wed/**Movie:** The Pirate Movie
Fri/**Movie:** Tough Enough
Mon/**Movie:** The Way Of The Wind

8:30
5 Flintstones
9 Straight Talk
11 Great Space Coaster
H Tue/**Movie:** Triumphs Of A Man Called Horse
S Thu/Faerie Tale Theatre (cc)

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Little Rascals

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 Munsters
H Mon/Video Jukebox

10:00
2 $25,000 Pyramid
4 Facts Of Life
5 Wed-Fri/Make Room For Daddy
Mon,Tue/I Love Lucy
9 Romper Room
11 Civic Programming
H Wed/**Movie:** Triumphs Of A Man Called Horse
Thu/**Movie:** MacArthur
Fri/**Movie:** Harry Tracy
Mon/**Movie:** Superman III
Tue/**Movie:** Tender Mercies
S Wed/**Movie:** Sherlock Holmes And The House Of Fear
Thu/**Movie:** The Journey
Fri/**Movie:** Once A Thief
Mon/**Movie:** Kim
Tue/**Movie:** The Happy Years
W Wed/**Movie:** The Man With Two Brains
Thu/**Movie:** Kitty And The Bagman
Fri/**Movie:** Enchantment
Mon/**Movie:** Monika
Tue/**Movie:** Alice's Adventures In Wonderland

10:30
2 Press Your Luck
4 Sale Of The Century
5 All In The Family
7 Woman To Woman
11 Civic Programming

11:00
2 Price Is Right
4 Wheel Of Fortune
5 Breakaway
7 Wed-Fri/Benson
Mon,Tue/Love Report
9 Family
11 Magic Garden

11:30
4 Dream House
7 Loving
11 Newlywed Game
H Wed/**Movie:** Same Time, Next Year
Tue/**Movie:** Hammett

12 **NOON**
2 Tattletales
4 Hot Potato
5 Midday
7 Family Feud
9 11 News
H Fri/Hollywood Frenzy
S Wed/**Movie:** Willy Wonka And The Chocolate Factory
Fri/**Movie:** Without A Trace
Mon/**Movie:** The Black Stallion Returns
Tue/**Movie:** Tough Enough
W Public Affairs

12:30
2 Young And The Restless
4 Search For Tomorrow
7 Ryan's Hope
11 Wed/**Movie:** The Man In The White Suit (1952). Alex Guinness.
Thu/**Movie:** The Farmer's Daughter (1947). Loretta Young.
Fri/**Movie:** Let's Make Love (1960). Marilyn Monroe.
Mon/**Movie:** The Colditz Story (1953). Eric Portman.
Tue/**Movie:** Clash By Night (1952). Barbara Stanwyck.
H Thu/**Movie:** Tender Mercies
Fri/**Movie:** Without A Trace
Mon/**Movie:** Harry Tracy
S Thu/**Movie:** Gallipoli

1:00
4 Days Of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** Bedlam (1946). Boris Karloff, Anna Lee.
Thu/**Movie:** Fifth Avenue Girl (1939). Ginger Rogers.
Fri/**Movie:** Act Of Violence (1949). Van Heflin.
Mon/The Saint
Tue/**Movie:** Twelve O'Clock High (1949). Gregory Peck. Part 1 (part 2, Wed., Apr. 4, 1p.m.).
W Wed/**Movie:** 48 Hrs.
Thu/**Movie:** Mourning Becomes Electra
Fri/**Movie:** A Time To Die
Mon/**Movie:** Fat Chance
Tue/Dot And The Bunny

1:30
2 As The World Turns
H Wed/**Movie:** Twilight Time
Tue/Barefoot In The Park

2:00
4 Another World
5 News
7 One Life To Live
9 **Baseball:** Mets Vs. Cincinnati Reds
H Thu/**Movie:** Second Thoughts
S Wed/**Movie:** The Pirate Movie
Fri/Liberace
Tue/**Movie:** The Man Who Would Be King

2:15
5 Popeye

2:30
2 Capitol
9 In Search Of (except Mon)
11 Jetsons (except Mon)
Mon/**Baseball:** Yankees Vs. Kansas City Royals
H Fri/Coming Attractions
Mon/**Movie:** Dead Men Don't Wear Plaid
S Thu/**Movie:** Sherlock Holmes And The Voice Of Terror
Mon/**Movie:** The Way Of The Wind
W Fri/**Movie:** Duellists
Tue/**Movie:** An Unsuitable Job For A Woman

2:45
W Wed/**Movie:** MacArthur
Mon/**Movie:** The Silence

3:00
2 Guiding Light
4 Match Game/Hollywood Squares
5 Inspector Gadget
7 General Hospital
9 The Saint (except Mon)
11 Tom & Jerry (except Mon)
H Fri/**Movie:** The Outsiders

3:30
5 Woody & Bugs
11 Scooby Doo (except Mon)
H Wed/Coming Attractions

4:00
2 Barnaby Jones
4 Love Connection
5 He-Man And The Masters Of The Universe
7 Edge Of Night
9 Wed/**Movie:** P.J. (1968). George Peppard, Raymond Burr.
Thu/**Movie:** Slightly Scarlet (1956). Rhonda Fleming.
Fri/**Movie:** Dead Men Tell No Tales (1971). Judy Carne.
Tue/**Movie:** The Miracle Worker (1962). Anne Bancroft, Patty Duke.
11 Mork & Mindy (except Mon)
13 Sesame Street (cc)
H Wed/Fraggle Rock
Thu/**Movie:** The Comeback Kid
Mon/Fawn Story
Tue/**Movie:** A Challenge For Robin Hood
S Wed/Pick Up Your Feet
Thu/Ali Baba's Revenge
Fri/Just Posing
W Thu/**Movie:** Lizzie
Tue/The Boy Who Turned Yellow

4:30
4 People's Court
5 Batman
7 Wed/**Afterschool Special:** But It's Not My Fault (1983). Billy Warlock. A 16-year-old boy's misguided efforts to "belong" get him arrested. (cc)
Thu,Fri/That's Hollywood
Mon,Tue/New York Style
9 Mon/**Movie:** Mighty Joe Young (1949). Terry Moore.
11 Happy Days Again (except Mon)
H Wed/Dr. Seuss On The Loose
Fri/Fraggle Rock
S Wed/Thunderbirds 2086
Mon/Ali Baba's Revenge
Tue/Dot And The Bunny
W Fri/**Movie:** King Of Jazz
Mon/**Movie:** The Tragedy Of A Ridiculous Man

5:00
2 4 7 News
5 Wed-Fri/Six Million Dollar Man
Mon,Tue/Charlie's Angels
11 Little House On The Prairie
13 Mister Rogers
H Wed/National Geographic Special
Fri/Dr. Seuss On The Loose
Mon/**Special:** Country Rock
S Thu/**Movie:** Rainbow
Fri/**Movie:** Tough Enough
W Wed/**Movie:** Soldier In Love
Tue/**Movie:** The Devil's Eye

5:25
13 Wed/3-2-1 Contact (cc)

5:30
7 Wed/News
13 3-2-1 Contact (cc) (except Wed)
H Thu/**Movie:** Joan Of Arc
Fri/**Movie:** Tough Enough
S Mon/**Movie:** Devil's Brother
W Thu/Tom Jones

Evening, March 28 - 30 and April 2 - 3

Wed., Mar. 28

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Motorweek
31 Brooklyn College Presents
H **Movie:** Hammett
S **Movie:** Willy Wonka And The Chocolate Factory

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Wildlife Woodcarvers
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 News 9: Prime Time
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Working Women
W **Movie:** 48 Hrs.

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 **Basketball:** Knicks Vs. Indiana Pacers
11 News
21 Nightly Business Report

SOLUTIONS TO LAST WEEK'S PUZZLES

W	E	L	L	D	O	N	E	■	B	E	L	I	E	F
A	■	U	■	I	■	A	■	N	■	X	■	M	■	A
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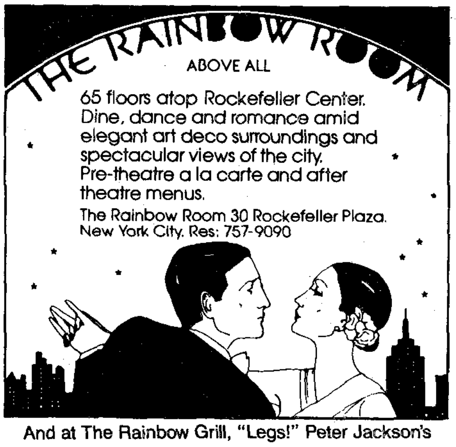

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TELEVISION

㉛ Neighborhoods: The Bronx

8:00
❷ One Day At A Time
❹ Real People
❺ **Special:** 2 X Forsyth (cc)
❼ Fall Guy
❾ News 9: Prime Time
⓫ **Movie:** New York, New York (1977). Liza Minnelli, Robert DeNiro. Part 2 (part 1, Tue., Mar. 27, 8 p.m.).
⓭ Live From The Met: Les Troyens (Stereo simulcast over WQXR-FM.)
㉑ All Creatures Great And Small
㉛ Old Enough To Do Time
Ⓗ **Movie:** Same Time, Next Year
Ⓝ Punishment
Ⓢ **Movie:** Baby, It's You

8:30
❷ Mama Malone

8:45
Ⓦ **Movie:** The Man With Two Brains

9:00
❷ **Movie:** I Was A Mail Order Bride (1983). Valerie Bertinelli, Ted Wass. An investigative reporter advertises herself as an available bride.
❹ Facts Of Life
❺ Merv Griffin
❼ Dynasty (cc)
㉑ Monty Python
㉛ Job Market

9:30
❹ Buffalo Bill
⓫ **Special:** Paul McCartney: The Man, His Music, His Movies
㉑ Not The Nine O'Clock News
㉛ The Complete Gilbert And Sullivan: The Yeoman Of The Guard

10:00
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel (cc)
❾ New Jersey People
㉑ Top Secret Life Of Edgar Briggs
Ⓗ **Movie:** Frances
Ⓝ **Movie:** Joe's Bed-Stuy Barbershop—We Cut Heads
Ⓢ **Movie:** Confessions From A Holiday Camp

10:30
❾ Newark And Reality
⓫ News
㉑ Bless Me Father
Ⓦ **Movie:** Lady Chatterly's Lover

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Laugh-In
⓫ Odd Couple
㉑ International Edition

11:30
❷ Police Story
❹ Tonight
❺ Thicke Of The Night
❼ Nightline
❾ Top 40 Videos
⓫ Honeymooners
㉑ Latenight America
Ⓢ **Movie:** The Sword And The Sorcerer

12 MIDNIGHT
❼ Eye On Hollywood
❾ Hawaii Five-O
⓫ Star Trek
Ⓝ **Movie:** Fellini's Roma

12:25
Ⓗ Coming Attractions

12:30
❷ **Movie:** The Last Hurrah (1978). Carroll O'Connor.
❹ David Letterman
❼ Entertainment Tonight
Ⓦ **Movie:** Bad Penny

1:00
❺ Hogan's Heroes
❼ **Movie:** Town Tamer (1965). Dana Andrews.
❾ Siloam Christian Mission
⓫ Twilight Zone
Ⓗ **Movie:** Hammett

1:10
Ⓢ **Movie:** The Entity

1:30
❹ Mary Tyler Moore
❺ Rat Patrol
⓫ News

2:00
❷ News
❹ Mary Tyler Moore
❺ **Movie:** Reap The Wild Wind (1942). John Wayne.
❾ Joe Franklin
⓫ Emergency!
Ⓦ **Movie:** Body And Soul

2:30
❹ Mary Tyler Moore

2:40
Ⓗ **Movie:** I'm Dancing As Fast As I Can

3:00
❹ Bob Newhart
❾ **Movie:** Mystery Of The Sacred Shroud (1979). Richard Burton.
⓫ **Movie:** When's Your Birthday (1937). Joe E. Brown.

3:10
Ⓢ **Movie:** Baby, It's You

3:30
❹ Here's Lucy

4:00
❹ Here's Lucy

4:30
❹ More Real People
⓫ Abbott & Costello
Ⓗ **Movie:** Triumphs Of A Man Called Horse

4:55
Ⓢ **Movie:** Sherlock Holmes And The House Of Fear

5:00
❹ 20-Minute Workout
❾ News
⓫ Focus: New Jersey

5:30
❹ Health Field
❼ Morning Stretch
❾ Joe Franklin
⓫ News

Thu., Mar. 29

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ Vega$
⓫ Alice
⓭ New Jersey Nightly News
㉑ Computer Chronicles
㉛ McLaughlin Group
Ⓗ Bus Stop

6:30
❺ One Day At A Time
⓫ Sanford & Son
⓭ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall
Ⓦ News

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Best Of Saturday Night
⓫ Jeffersons
⓭ MacNeil/Lehrer Newshour
㉑ Dr. Who
㉛ Black Blues Black
Ⓢ Faerie Tale Theatre (cc)
Ⓦ N.B.A. Rivalries

7:30
❷ Wheel Of Fortune
❹ Family Feud
❺ All In The Family
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
㉑ Nightly Business Report

8:00
❷ Magnum, P.I.
❹ Gimme A Break
❺ PM Magazine
❼ Two Marriages
❾ News 9: Prime Time
⓫ **Movie:** Rabbit, Run (1970). James Caan, Carrie Snodgress. A former high school athlete discovers that he can't always be a star.
⓭ Innovation
㉑ Long Island Week
㉛ Tony Brown's Journal
Ⓗ **Movie:** The Sword And The Sorcerer
Ⓝ **Movie:** Fellini's Satyricon
Ⓢ Robin Hood
Ⓦ **Basketball:** Nets Vs. Detroit Pistons

8:30
❹ Family Ties
❺ Carol Burnett
❾ **Movie:** The Appointment (1969). Omar Sharif, Anouk Aimee. A successful lawyer is ruined by the woman he loves.
⓭ Bits And Bytes
㉑ Human Face Of Japan
㉛ Music Video Party

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
❼ Lottery!
⓭ Mystery! Reilly: Ace Of Spies (cc)
㉑ Sneak Previews
㉛ Stanley Kramer On Film
Ⓢ **Movie:** Gallipoli

9:30
❹ Night Court
㉑ All New This Old House (cc)

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20
⓭ Frontline (cc)
㉑ Long Island Speak-Out
㉛ Ramblin'
Ⓗ **Movie:** Tender Mercies

10:10
Ⓝ **Movie:** Not A Pretty Picture

10:30
❾ Hispanic Horizons
⓫ News
Ⓦ **Movie:** By Design

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Laugh-In
⓫ Odd Couple
⓭ International Playbill: Poldark
㉑ Long Island Week
Ⓢ **Movie:** The Lords Of Discipline

11:30
❷ Trapper John, M.D.
❹ Tonight
❺ Thicke Of The Night
❼ Nightline
❾ Racing From Yonkers
⓫ Honeymooners
㉑ Latenight America
Ⓗ Men At Work

12 MIDNIGHT
❼ Eye On Hollywood
❾ Hawaii Five-O
⓫ Star Trek
Ⓝ **Movie:** Say Amen, Somebody
Ⓦ **Movie:** Urban Cowgirls

12:30
❷ **Movie:** Last Of The Good Guys (1978). Robert Culp.
❹ David Letterman
❼ Entertainment Tonight
Ⓗ **Movie:** Second Thoughts

12:45
Ⓢ **Movie:** Lovely But Deadly

1:00
❺ Hogan's Heroes
❼ **Movie:** Friday The Rabbi Slept Late (1976). Art Carney.
❾ World Vision
⓫ Twilight Zone

1:30
❹ Mary Tyler Moore
❺ Rat Patrol
⓫ News
Ⓦ **Movie:** Mourning Becomes Electra

2:00
❷ News
❹ Mary Tyler Moore
❺ **Movie:** The Big Knife (1955). Jack Palance.
❾ Joe Franklin
⓫ Emergency!

2:15
Ⓗ **Movie:** True Confessions

2:20
Ⓦ **Movie:** Eating Raoul

2:30
❹ Mary Tyler Moore

3:00
❹ Bob Newhart
❾ **Movie:** Mysteries Of The Mind (1978). Hugh Douglas.

3:30
❹ Here's Lucy
⓫ **Movie:** Wide Open Faces (1938). Joe E. Brown.

4:00
❹ Here's Lucy
Ⓢ **Movie:** Rainbow

4:05
Ⓗ **Movie:** The Sword And The Sorcerer

4:30
❹ More Real People
⓫ Abbott & Costello

5:00
❹ 20-Minute Workout
❾ News
⓫ Biography

5:30
❹ Health Field
❼ Morning Stretch
❾ Joe Franklin
⓫ News

5:40
S **Movie:** Sherlock Holmes And The Voice Of Terror

Fri., Mar. 30

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Victory Garden

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 A House For All Seasons (cc)
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 News 9: Prime Time
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Black Blues Black
S Paper Chase
W **Movie:** Frances

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 **Basketball:** Knicks Vs. Washington Bullets
11 News
21 Nightly Business Report
H Coming Attractions

8:00
2 **Special:** The Wizard Of Oz (1939). Judy Garland, Ray Bolger. The classic musical fantasy of Dorothy's adventures "over the rainbow."
4 The Master
5 PM Magazine
7 Benson (cc)
11 **Movie:** Town Without Pity (1961). Kirk Douglas. Court case of G.I.'s accused of rape.
13 Washington Week In Review
21 Castles
31 Music Video Party
H **Movie:** Harry Tracy
N **Movie:** The Magic Flute
S **Movie:** Fighting Back

8:30
5 Healthbeat Magazine
7 Webster
13 Wall $treet Week
31 Eye On Dance

9:00
4 Legmen
5 Merv Griffin
7 Blue Thunder
13 Inside Story
21 **Movie:** Doll Face (1946). Vivian Blaine.
31 Inside The White House

9:30
13 Enterprise (cc)
31 Masterpiece Theatre: The Tale Of Beatrix Potter
W **Movie:** Josepha

10:00
2 **Special:** Anne Murray's Winter Carnival. . .From Quebec
4 New Show
5 11 News
7 Matt Houston (cc)
9 The Saint
13 Golden Age Of Television
H World Championship Boxing: Hagler Vs. Roldan (Live)
N **Movie:** On The Nickel
S **Movie:** 10 To Midnight

10:30
11 News
21 Kazantzakis
31 Music Video Party

11:00
2 4 7 News
5 Taxi
9 Top 40 Videos
11 Odd Couple
13 **Movie:** The Chalk Garden (1964). Deborah Kerr.
21 Long Island Week

11:30
2 **Movie:** The Fantastic Journey (1977). Scott Thomas.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Top 40 Videos
11 Honeymooners
21 Latenight America
H **Movie:** The Unseen
W Leonard Report

12 **MIDNIGHT**
7 Eye On Hollywood
9 How The West Was Won
11 Star Trek
N **Movie:** La Strada
S Rock Of The 80s
W **Movie:** Cinderella

12:30
4 Friday Night Videos
7 New York Hot Tracks

1:00
5 Soul Train
9 Return Of The Saint
11 Twilight Zone
S **Movie:** Tough Enough

1:10
H **Movie:** The Cold Room

1:30
11 News
W **Movie:** Flossie

1:52
2 **Movie:** Play Misty For Me (1971). Clint Eastwood.

2:00
4 Mary Tyler Moore
5 America's Top Ten
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold

2:30
4 Mary Tyler Moore
5 **Movie:** Horror Of Party Beach (1964). John Scott.
7 **Movie:** Living It Up (1954). Dean Martin, Jerry Lewis.

2:50
S **Movie:** The Dorm That Dripped Blood

3:00
4 Mary Tyler Moore
9 **Movie:** Are We Alone In The Universe? (1978). Hugh Douglas.
11 **Movie:** Blondie's Holiday (1947). Penny Singleton.
H Coming Attractions

3:15
W **Movie:** The Duellists

3:30
4 Bob Newhart
H **Movie:** Hot Touch

3:52
2 **Movie:** Terror On The 40th Floor (1974). John Forsythe.

4:00
4 Bob Newhart

4:30
4 Here's Lucy
11 Abbott & Costello
S Paper Chase

5:00
4 Here's Lucy
9 News
11 Biography

5:15
H Hollywood Frenzy

5:30
2 Newsmakers
4 More Real People
9 **Movie:** Curse Of The Cat People (1944). Simone Simon.
11 Insight

Mon., April 2

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 Great Chefs Of San Francisco
31 All About TV

6:15
H **Movie:** Bugs Bunny's "1001 Rabbit Tales"

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Everyday Cooking With Jacques Pepin
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
21 Dr. Who
31 Fragile Ladies
S Robin Hood
W **Movie:** Fat Chance

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 Scarecrow & Mrs. King
4 TV's Bloopers & Practical Jokes
5 PM Magazine
7 Automan
9 News 9: Prime Time
11 **Movie:** Operation Daybreak (1976). Timothy Bottoms.
13 Great Performances: Bernstein: Conductor, Soloist And Teacher (Stereo simulcast over WNCN-FM.)
21 Jacques Cousteau
31 Opening Night
H **Movie:** Superman III
N **Movie:** Bad Boys
S **Movie:** The Black Stallion Returns

8:30
5 **Special:** Yankees/Mets '84
9 **Special:** Your Choice For The Film Awards
31 Live From Chicago Fest

8:40
W Richard Brown

9:00
2 NCAA Basketball Championship Game
4 **Special:** "Facts Of Life" Goes To Paris
5 Merv Griffin
7 **Movie:** Sins Of The Past (1984). Barbara Carrera, Anthony Geary. A former prostitute's past threatens to destroy her new lifestyle.
21 Nature (cc)
31 Cityscope
W **Movie:** Fighting Back

9:30
13 Secretaries Of State In Conference
31 A House For All Seasons

10:00
5 11 News
21 Arranger Sessions With Billy Taylor
31 German Professional Soccer
N **Movie:** Fellini's Roma
S **Movie:** Evilspeak

10:10
H Not *Necessarily* The News

10:30
9 Best Of Saturday Night
11 News
13 Spaces: The Architecture Of Paul Rudolph

11:00
4 7 News
5 Taxi
9 Laugh-In
11 Odd Couple
13 Jazz Tonight
21 Tony Brown's Journal
H **Movie:** The Cold Room
W **Movie:** Champagne For Breakfast

11:30
2 News
4 Best Of Carson
5 Starsky And Hutch
7 Nightline
9 Top 40 Videos
11 Honeymooners
21 Latenight America

11:45
S **Movie:** Baby, It's You

12 **MIDNIGHT**
2 Hart To Hart
7 Eye On Hollywood
9 Hawaii Five-O
11 Star Trek

12:30
4 David Letterman
5 Thicke Of The Night
7 Entertainment Tonight
N **Movie:** The Life And Times Of Rosie The Riveter

12:45
W **Movie:** Things Are Tough All Over

12:50
H **Movie:** Harry Tracy

1:00
2 Columbo
7 **Movie:** The Brothers Rico (1957). Richard Conte.
9 Return Of The Saint
11 Twilight Zone

1:30
4 Mary Tyler Moore
11 News

1:35
S **Movie:** The Dorm That Dripped Blood

2:00
2 News
4 Mary Tyler Moore
5 Rat Patrol
9 Joe Franklin
11 **Movie:** Death In Small Doses (1973). Barry Nelson.

2:30
4 Mary Tyler Moore
5 Best Of Midday
W **Movie:** Fighting Back

2:40
H **Movie:** Hot Touch

3:00
4 Bob Newhart
9 **Movie:** The Thief Of Bagdad (1940). Sabu.

3:10
S **Movie:** The Black Stallion Returns

3:30
4 Here's Lucy
5 Off The Set
11 One Step Beyond

4:00
4 Here's Lucy
11 Life Of Riley

4:15
H **Movie:** The Unseen

4:30
4 More Real People
11 Abbott & Costello

5:00
4 20-Minute Workout
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S **Movie:** Sherlock Holmes And The Secret Weapon

5:55
H Video Jukebox

Tue., April 3

6:00
2 4 7 News
5 Three's Company
9 Vega$
11 Alice
13 New Jersey Nightly News
21 3rd Annual Action Auction Live!
31 World Chronicle
H Coming Attractions
S **Movie:** Tough Enough

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
31 News From City Hall
H **Movie:** Triumphs Of A Man Called Horse
W News

7:00
2 4 7 News
5 M*A*S*H
9 Best Of Saturday Night
11 Jeffersons
13 MacNeil/Lehrer Newshour
31 Humancare Today
W **Movie:** Dead Men Don't Wear Plaid

7:30
2 Wheel Of Fortune
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
31 Tony Brown's Journal

8:00
2 American Parade
4 A-Team
5 PM Magazine
7 Foul-Ups, Bleeps & Blunders
9 News 9: Prime Time
11 **Movie:** The Dream Merchants (1980). Mark Harmon, Vincent Gardenia. Part 1 (part 2, Thu., Apr. 5, 8 p.m.).
13 Nova (cc)
31 Getting Over
H **Movie:** Silent Rage
N **Movie:** The Magic Flute
S Paper Chase

8:30
5 Carol Burnett
7 A.K.A. Pablo
9 **Basketball:** Knicks Vs. Chicago Bulls
31 High Feather
W **Movie:** Alice's Adventures In Wonderland

9:00
2 **Special:** Miss Teen USA
4 Riptide
5 Merv Griffin
7 Three's Company (cc)
13 American Playhouse: Miss Lonelyhearts (cc)
31 Eye On Dance
S **Movie:** Whose Life Is It Anyway?

9:30
7 Shaping Up
31 New Tech Times

10:00
4 Remington Steele
5 11 News
7 Hart To Hart (cc)
13 The Great Art Dictator
31 Mayport And All The Jazz
H **Movie:** Tender Mercies

10:15
N **Movie:** Britannia Hospital

10:30
11 News
W **Movie:** Early Frost

11:00
2 4 7 News
5 Taxi
9 Laugh-In
11 Odd Couple
13 Memories Of Hell
S **Movie:** The Man Who Would Be King

11:30
2 Magnum, P.I.
4 **Special:** Decision '84
5 Starsky And Hutch
7 Nightline
9 Top 40 Videos
11 Honeymooners
H **Movie:** Frances

11:55
4 Tonight

12 **MIDNIGHT**
7 Eye On Hollywood
9 Hawaii Five-O
11 Star Trek

12:15
N **Movie:** Billy Liar

12:30
2 McCloud
5 Thicke Of The Night
7 Entertainment Tonight

🅦 **Movie:** Intimate Moments

12:55
❹ David Letterman

1:00
❼ **Movie:** War Gods Of The Deep (1965). Vincent Price.
❾ World Vision
⓫ Twilight Zone

1:15
🅢 **Movie:** Confessions

1:30
⓫ News

1:55
❹ Mary Tyler Moore
🅗 **Movie:** Triumphs Of A Man Called Horse

2:00
❷ News
❺ **Movie:** Incredible Rocky Mountain Race (1977). Christopher Connelly.
❾ Joe Franklin

⓫ The Death Policy (1973). Barbara Feldon.
🅦 **Movie:** Dead Men Don't Wear Plaid

2:25
❹ Mary Tyler Moore

2:50
🅢 **Movie:** Whose Life Is It Anyway?

2:55
❹ Mary Tyler Moore

3:00
❾ **Movie:** The Informer (1935). Preston Foster.

3:25
❹ Bob Newhart

3:30
⓫ *One Step Beyond*
🅗 Barefoot In The Park
🅦 Unofficial Baseball Handbook

3:55
❹ Here's Lucy

4:00
⓫ Life Of Riley

4:05
🅗 **Movie:** The Cold Room

4:09
❺ CME Sat

4:25
❹ More Real People

4:30
⓫ Abbott & Costello

5:00
❹ 20-Minute Workout
❾ News
⓫ Biography
🅢 Paper Chase

5:30
❹ Health Field
❼ Morning Stretch
❾ Joe Franklin
⓫ News

5:55
🅗 Not *Necessarily* The Movies

Weekend, March 31 - April 1

Sat., Mar. 31

6:00
❷ Patchwork Family
❹ 4-H In The City
❺ Patterns For Living
⓫ Aprenda Ingles
🅗 **Movie:** Triumphs Of A Man Called Horse
🅢 Liberace

6:30
❹ 4-H In The City
❺ Insight
❼ Greatest Sports Legends
⓫ Gigglesnort Hotel

7:00
❷ Captain Kangaroo
❹ One Of A Kind
❺ World Tomorrow
❼ Davey & Goliath
❾ News
⓫ Return To The Planet Of The Apes

7:30
❹ LBS Children's Theatre
❺ Bullwinkle
❼ Little Prince
❾ Newark & Reality
⓫ Pink Panther
⓭ Wall $treet Week
🅗 Fraggle Rock

8:00
❷ Charlie Brown & Snoopy
❹ Flintstone Funnies
❺ Wonderama
❼ Monchichis/Little Rascals/Richie Rich
❾ Christopher Closeup
⓫ Tom & Jerry
⓭ MacNeil/Lehrer Newshour
㉛ Villa Alegre
🅗 **Movie:** Tender Mercies
🅢 Pick Up Your Feet

8:30
❷ Saturday Supercade
❹ Shirt Tales
❺ America's Top Ten
❾ Meet The Mayors
⓫ Herald Of Truth
㉛ Teaching Students With Special Needs
🅢 **Movie:** Sherlock Holmes In Washington

9:00
❹ Smurfs
❺ Star Search
❼ New Scooby & Scrappy Doo
❾ Nine On New Jersey
⓫ Essence
⓭ Lawmakers
㉛ La Esquina

9:30
❷ *Dungeons & Dragons*
❼ Pac-Man/Amazing Rubik Cube Hour
❾ Davey And Goliath
⓫ Hee Haw
⓭ Mainstream
㉛ Mundo Real
🅗 **Movie:** Ragtime

10:00
❷ Tarzan: Lord Of The Jungle
❺ Saturday Morning
❾ All-Star Wrestling
⓭ American Interests
㉛ Sonrisas
🅢 **Movie:** The Hurricane
🅦 **Movie:** A Demon For Trouble

10:30
❷ Bugs Bunny/Road Runner
❹ Alvin & The Chipmunks
❼ Littles
⓫ This Is The USFL
⓭ International Edition
㉛ Que Pasa USA?

11:00
❹ Mr. T
❼ Puppy/Scooby Doo (cc)
❾ B.J./Lobo
⓫ Road To Los Angeles
⓭ Faces Of Culture

11:30
❹ Amazing Spider Man & Incredible Hulk
⓭ Faces Of Culture
🅦 **Movie:** Mourning Becomes Electra

12:00 **NOON**
❷ Biskitts
❺ Dance Show
❼ Weekend Specials (cc)
❾ Hardy Boys/Nancy Drew Mysteries
⓫ One Step Beyond
⓭ Open Mind
㉑ Gourmet Cooking
🅢 **Movie:** Safari 3000

12:30
❷ Benji, Zax & The Alien Prince
❹ Thundarr The Barbarian
❼ American Bandstand
⓫ Twilight Zone
⓭ America's Black Forum
㉑ All New This Old House (cc)
🅗 **Movie:** Same Time, Next Year

1:00
❷ New Fat Albert
❹ Fight Back
❺ Fame
❾ News
⓫ **Movie:** Revenge Of The Dragon. Chen Ying.
⓭ Presente
㉑ Victory Garden

1:30
❷ Children's Film Festival
❹ Baseball Bunch
❼ Greatest Sports Legends
❾ **Baseball:** Mets Vs. Pittsburgh Pirates
⓭ Bits And Bytes
㉑ *A House For All Seasons* (cc)
🅢 **Movie:** The Outsiders

2:00
❷ **Golf:** Tournament Players Championship
❹ **Special:** The Miller Dart Finals
❺ Starsky And Hutch
❼ Olympiad
⓭ The Shakespeare Plays: Coriolanus
㉑ Motorweek

2:30
❹ Baseball Special
㉑ Gourmet Cooking
㉛ Live From The Met: Les Troyens
🅗 **Movie:** Triumphs Of A Man Called Horse
🅦 **Movie:** I'm Dancing As Fast As I Can

3:00
❺ **Movie:** Kung Fu Executioner. Billy Chong.
❼ Sportsbeat
⓫ **Movie:** Chamber Of Horrors (1966). Patrick O'Neal. A homicidal maniac escapes execution and goes on a murderous spree.
㉑ All New This Old House (cc)

3:05
🅢 **Movie:** Willy Wonka And The Chocolate Factory

3:30
❷ **NCAA Basketball:** Championship Semifinals
❼ Professional Bowlers Tour
❾ Speedworld
㉑ Victory Garden

4:00
❾ Championship Wrestling
㉑ A House For All Seasons (cc)
🅗 Video Jukebox

4:30
❹ **Tennis:** Boca Raton Classic
⓭ American Playhouse: For Us, The Living: The Medgar Evers Story (cc)
㉑ Motorweek
🅗 **Movie:** Hammett
🅦 **Movie:** Harold And Maude

5:00
❺ Mission Impossible
❼ Wide World Of Sports
❾ Top 40 Videos
⓫ Little House On The Prairie
㉑ Sesame Street (cc)
🅢 Robin Hood

6:00
❹ News
❺ Blue Knight
❾ Racing From Aqueduct
⓫ Star Trek
⓭ Nature (cc)
㉑ Old Enough To Do Time (cc)
🅢 Video Rock

6:15
🅦 **Movie:** MacArthur

6:30
❹ ❼ News
❾ In Search Of
🅗 **Movie:** Tender Mercies

7:00
❹ Prime Of Your Life
❺ Welcome Back, Kotter
❼ **Special:** Caution: Babies Under Construction. A look at four women and the different pre-natal problems they experience.
❾ News 9: Weekend
⓫ Dance Fever
⓭ Newton's Apple (cc)
㉑ Inside Albany
㉛ Music Video Party
🅢 **Movie:** Safari 3000

7:30
❹ This Is Your Life
❺ All In The Family
❾ **Hockey:** Islanders Vs. Washington Capitals
⓫ At The Movies
⓭ Wild America (cc)
㉑ Wall $treet Week
㉛ Checking It Out

8:00
❷ Dukes Of Hazzard
❹ Diff'rent Strokes
❺ **Movie:** The Desk Set (1957). Spencer Tracy, Katharine Hepburn. A researcher and an efficiency expert clash and fall in love.
❼ T.J. Hooker (cc)
⓫ **Movie:** The Deadly Trap (1971). Faye Dunaway, Frank Langella.
⓭ ㉑ Nature Of Things
㉛ Black Blues Black
🅗 **Movie:** The Godfather
🅝 **Movie:** Billy Liar

8:30
❹ Silver Spoons
🅦 **Movie:** Anna To The Infinite Power

9:00
❷ Airwolf
❹ We Got It Made
❼ Love Boat (cc)
⓭ Evening At Pops
㉑ The Complete Gilbert And Sullivan: The Yeoman Of The Guard (cc)
㉛ NYU Broadcast Lab
🅢 **Movie:** The Sword And The Sorcerer

9:30
❹ Mama's Family
㉛ Mystery! Reilly: Ace Of Spies

10:00
❷ Mickey Spillane's Mike Hammer
❹ Yellow Rose
❺ ⓫ News
❼ Fantasy Island (cc)
⓭ Sneak Previews

🅝 **Movie:** Gal Young'un

10:30
❺ *Black News*
❾ **Hockey:** Rangers Vs. Hartford Whalers
⓫ Wall Street Journal Report
⓭ **Movie:** Forbidden Cargo (1956). Nigel Patrick.
㉛ Music Video Party
🅦 Playboy On The Scene

11:00
❷ ❹ ❼ News
❺ **Movie:** Ship Of Fools (1965). Vivien Leigh.
⓫ Odd Couple
㉑ Austin City Limits
🅗 Not *Necessarily* The News
🅢 Best Of Bizarre (cc)

11:30
❹ Saturday Night Live
⓫ Honeymooners
🅗 **Movie:** Triumphs Of A Man Called Horse
🅢 **Movie:** Confessions From A Holiday Camp
🅦 Electric Blue

11:45
❷ Sports People
❼ **Movie:** Forty Carats (1973). Gene Kelly, Liv Ullman.

12 **MIDNIGHT**
❷ **Movie:** El Dorado (1967). John Wayne, Robert Mitchum.
⓫ Streets Of San Francisco
🅝 **Movie:** Britannia Hospital

12:30
🅦 **Movie:** Lady Chatterly's Lover

1:00
❹ Rock Palace
⓫ *Twilight Zone*
🅢 **Movie:** The Outsiders

1:05
🅗 **Movie:** The Entity

1:30
❾ **Movie:** They Saved Hitler's Brain (1964). Walter Stocker.
⓫ News

1:50
❼ **Movie:** Love Among The Ruins (1974). Katharine Hepburn, Laurence Olivier.

1:55
❺ **Movie:** Mark Of The Vampire (1935). Bela Lugosi.

2:00
❹ Mary Tyler Moore
⓫ **Movie:** The Tiger And The Pussycat (1967). Ann-Margret.

2:30
❹ Mary Tyler Moore
🅦 **Movie:** I'm Dancing As Fast As I Can

2:40
🅢 **Movie:** The Entity

2:42
❷ Music Magazine

3:00
❹ Gavin/Lott
❾ **Movie:** UFOs: It Has Begun (1976). Jose Ferrer.

3:12
❷ **Movie:** Satan's School For Girls (1973). Roy Thinnes.

3:15
🅗 **Movie:** The Sword And The Sorcerer

3:30
❹ Bob Newhart

4:00
❹ Here's Lucy
⓫ Life Of Riley

4:30
⓫ Abbott & Costello

4:40
🅢 **Movie:** The Hurricane

4:41
❷ **Movie:** Night Terror (1976). *Valerie Harper.*

5:00
❾ News
⓫ Biography
🅗 **Movie:** Tender Mercies

5:30
❾ Point Of View
⓫ Christopher Closeup

5:45
⓫ Davey And Goliath

5:50
❺ Time For Timothy

Sun., April 1

6:00
❾ New Jersey Report
⓫ News

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ Christopher Closeup
❾ News
⓫ Wild Kingdom
🅗 **Movie:** *Second* Thoughts

7:00
❷ Captain Kangaroo
❹ Joy Of Gardening
❺ Hour Of Power
❼ Faith For Today
❾ Hispanic Horizons
⓫ Old Time Gospel Hour
🅢 Thunderbirds 2086

7:30
4 Journey To Adventure
7 This Is The Life
9 Jack Van Impe Presents
13 Mister Rogers

8:00
2 Way To Go
4 Bob Newhart
5 Jimmy Swaggart
7 Insight
9 Terry Cole-Whittaker
11 Frederick K. Price
13 Sesame Street (cc)

8:30
2 For Our Times
4 Music City USA
7 Tiempo
9 Day Of Discovery
H Hollywood Frenzy
S Just Posing

9:00
2 Sunday Morning
4 That Teen Show
5 Wonder Woman
7 New York Hot Tracks
9 Oral Roberts
11 Black Star
13 Sesame Street (cc)
H Barefoot In The Park
S Faerie Tale Theatre (cc)

9:30
4 Positively Black
9 Point Of View
11 Josie & The Pussycats

10:00
4 Latin Tempo
5 Bionic Woman
7 Entertainment This Week
9 Mass
11 **Specials:** Easter Seals Telethon
13 Mister Rogers
S **Movie:** Superman III (cc)
W **Movie:** The Sheriff And The Satellite Kid

10:30
2 Face The Nation
4 Visiones
9 That's The Spirit
13 Wild America (cc)

11:00
2 Taking Advantage
4 First Estate
5 **Movie:** Tarzan The Magnificent (1960). Gordon Scott.
7 Eyewitness News Conference
9 Make Peace With Nature
13 Why In The World

11:30
2 Newsmakers
4 Today In New York
7 This Week With David Brinkley
9 Rex Humbard
13 Live From The Met: Les Troyens
H Fraggle Rock

11:45
W **Movie:** Savannah Smiles

12 NOON
2 Channel 2 The People
4 News 4orum
9 Robert Schuller (cc)
21 Six-Gun Heroes
H **Movie:** O'Hara's Wife

12:05
S Paper Chase

12:30
2 Lorne Greene's New Wilderness
4 Meet The Press
7 Directions

12:45
5 **Movie:** The Reivers (1969). Steve McQueen, Mitch Vogel.

1:00
2 **Golf:** Tournament Players Championship
4 **Tennis:** Boca Raton Classic
7 Like It Is
9 **Movie:** Tom Jones (1963). Albert Finney, Susannah York. The exploits of an 18th century playboy.
21 Castle
S **Movie:** The Cowboy And The Lady

1:30
H **Movie:** Second Thoughts
W **Movie:** The Long Riders

2:00
7 American Sportsman
21 Nature Of Things

2:30
7 **USFL Football**
S Sweeney Todd

3:00
5 **Movie:** Jennifer: A Woman's Story (1979). Elizabeth Montgomery. A woman finds herself caught up in a bitter struggle to gain control of her late husband's business.
21 An American Artist

3:30
4 Al McGuire's Championship Special
9 **Movie:** A Man And A Woman (1966). Anouk Aimee, Jean-Louis Trintignant. The tender love story of a young widow and widower whose friendship becomes a love affair.
H Coming Attractions
W **Movie:** The Perfect Killer

4:00
2 NCAA Women Basketball Championship
13 Tony Brown's Journal
21 **Movie:** Texas To Bataan (1942). John King.
31 Washington Week In Review
H **Movie:** The Outsiders

4:30
4 Sportsworld
13 Mainstream
31 Lawmakers

5:00
5 Fame
13 Innovation
31 Inside Story
S Faerie Tale Theatre (cc)
W **Movie:** Still Smokin'

5:30
9 **Horse Racing:** The Jim Beam Stakes
13 Firing Line
21 Enough Is Enough
31 Cityscope
H **Movie:** Super Fuzz

6:00
2 4 7 News
5 **Movie:** Blue Hawaii (1962). Elvis Presley, Angela Lansbury
9 Switch
21 The Constitution: That Delicate Balance
31 All About TV
S **Movie:** If You Could See What I Hear

6:30
2 4 7 News
13 Agronsky And Company
31 Searching

6:40
W **Movie:** Give Us Barabbas

7:00
2 60 Minutes
4 First Camera
7 Ripley's Believe It Or Not
9 New Jersey Report
11 Solid Gold
13 21 Inside Albany
31 High Feather

7:30
9 **Hockey:** Islanders Vs. Pittsburgh Penguins
13 World War I
21 De Bono's Thinking Course
31 Opening Night
H Fraggle Rock

8:00
2 Maggie Briggs
4 Knight Rider
5 Star Search
7 Hardcastle And McCormick (cc)
11 Lifestyles Of The Rich And Famous
13 Nature (cc)
21 Mystery! Reilly: Ace Of Spies (cc)
31 In Search Of Marcus Garby
H **Movie:** Max Dugan Returns
N **Movie:** Eating Raoul
S **Movie:** Superman III (cc)
W **Movie:** Superman III

8:30
2 Domestic Life
31 Checking It Out

9:00
2 Jeffersons
4 **Movie:** Flight #90: Disaster On The Potomac (1984). Richard Masur, Dinah Manoff. Dramatic reenactment of the 1982 plane crash in Washington, D.C.
5 **Special:** Success. Examination of real estate investment.
7 **Movie:** Samson And Delilah (1984). Antony Hamilton, Belinda Bauer. A beautiful woman is driven by greed and passion to possess an incredibly strong man. (cc)
11 Lou Grant
13 Masterpiece Theatre: The Tale Of Beatrix Potter (cc)
21 **Movie:** Nothing But The Truth (1941). Bob Hope.
31 Ellis Island

9:30
2 Alice
31 Presente

10:00
2 Trapper John, M.D.
5 11 News
13 To The Manor Born
31 National Geographic Special
H **Movie:** Second Thoughts
N **Movie:** Mon Oncle

10:05
S Paper Chase

10:15
W **Movie:** Paradise

10:30
5 Sports Extra
9 Meet The Mayors
11 From The Editor's Desk

13 Monty Python
31 Return To Everest

11:00
2 4 7 News
5 Off The Set
9 World Tomorrow
11 Odd Couple
13 Generic News
S Sweeney Todd

11:15
2 News

11:30
5 David Susskind
9 It Is Written
11 Honeymooners
13 Mark Russell Comedy Special

11:45
2 Sports Update
4 **Movie:** TBA
7 Eyewitness Sports Special
H **Movie:** O'Hara's Wife

12 MIDNIGHT
2 **Movie:** The Log Of The Black Pearl (1975). Ralph Bellamy.
7 **Movie:** The Great American Beauty Contest (1973). Eleanor Parker.
9 **Movie:** The Bachelor And The Bobbysoxer (1947). Cary Grant, Myrna Loy.
11 Star Trek
N Punishment
W **Movie:** The Long Riders

1:00
11 Twilight Zone

1:20
H Barefoot In The Park
S **Movie:** If You Could See What I Hear

1:30
7 **Movie:** Trouble Comes To Town (1972). Lloyd Bridges.
11 News

1:45
4 Mary Tyler Moore

2:00
2 News
9 Return Of The Saint
11 Wall Street Journal Report

2:15
4 Positively Black

2:45
4 First Estate

3:00
9 **Movie:** Bend Of The River (1952). James Stewart.

3:05
S **Movie:** Superman III (cc)

3:35
H Coming Attractions

4:05
H **Movie:** Max Dugan Returns

5:00
4 20-Minute Workout
9 News

5:15
S **Movie:** The Cowboy And The Lady

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallops on linguine, salmon hollandaise. L Tues.-Fri. noon-4:30. Br Sat.-Sun. noon-4:30. D Sun.-Thurs 6-1 a.m., Fri.-Sat. to 2 a.m. Bar til 4 a.m. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en *Nogada, soft shell tacos.* Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti *alla* piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—*Broad & Pearl Sts.,* 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

FULTON STREET CAFE—11 Fulton St., 227-2288. Casual. American-Seafood. Spcls: steamed 1-lb lobster, Manhattan chowder, mixed fried fish, seafood kebab. L daily 11-4. D daily 4-10. Ent. Thurs.-Sun. 5-11. **(I)** AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St., 608-7300. Casual. Northern-Italian. Spcls: garlic bread in pesto sauce, chicken primavera, linguine Gianni, cappuccino mousse pie. Res. sug. L Mon.-Fri. 11-3. Br Sat.-Sun. 11-3. D daily 6-1 a.m. Disco Fri.-Sat. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. Italian. Spcls: *onion soup Milano* style, ravioli with walnut sauce, cotechino with light tuna sauce, assorted focaccia. L daily noon-3. D Mon.-*Sat.* 6-11. Bar *open from* 5. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: filet of red snapper steamed with fresh herbs, pan fried filet mignon with courgette squash in puff pastry and fresh thyme sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. *Casual. American. Spcls. of the day incl. roast duck* with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provencale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz *Wed.-Sat. Closed Mon.* **(I-M)** AE, CD, DC, MC, V.

NORTH STAR PUB—93 South St., 509-6757. Casual. English-Pub. Spcls: fish & chips, cornish pasties, scotch eggs, steak & kidney pie. Open for L & D daily 11 a.m.-2 a.m. **(I)** AE, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155 Casual. American. Spcls: baby-back ribs, steaks, chops, fresh fish daily. L Mon.-Fri. noon-4. Br Sun. noon-6. D Mon.-Fri. 4-midnight, Sat. to 1 a.m. Private parties. Ent. **(I)** AE, CB, MC, V.

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American-Seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.-Sat. 11:30-5. Br Sun. 11:30-4:30. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Bar open til 2 a.m. **(M)** AE, CB. DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/ 475-9230. Casual. Spanish-Mexican. Spcls: maris*cadas with egg sauce, shrimp special, paella, lobster.* Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Spanish. Spcls: *mariscada* with *green sauce,* chicken villarroy, veal extremena. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Guitarist Fri.-Sat. 7-midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Jacket required. American-Nouvelle. Res. sug. D daily 6-11. S 11:30-2 a.m. Br Sat.-Sun. noon-4. Ent. nightly. **(M)** AE, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American.

Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. **(M)** AE, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 **Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. **(I-M)** AE, DC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** AE, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-Sun. dim sum Br. **(I)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open daily 11:30 a.m.-2 a.m. **(M)** AE, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MADISON TOWERS HOTEL—22 E. 38th St., 685-3700. **Madison Towers Restaurant:** Casual. American-Greek. Spcls: pastichio, moussaka, fresh fish daily, steak, chops. Open for B,L,D daily 6 a.m.-10 p.m. Private parties for 10-170. **(I) Whalers:** Dress opt. International. Spcls: smoked salmon, soup, chili, chicken fingers with apricot sauce. Open daily noon-1 a.m. Pianist nightly. **(I)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTICCIO—447 Third Ave., bet. 30th-31st Sts., 679-2551. Casual. Northern-Italian. Spcls: rotolo di pasta, scaloppine Elisa, pollo marengo. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3 D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEASCAPES—202 E. 42nd St., 370-0098. Casual. Continental. Spcls: cappelli d'angel with seafood, shrimp and chipalatas, shrimp Imperial, steak. Res. sug. Open Mon.-Fri. 11-midnight, Sat.-Sun. 4:30-midnight. **(M)** AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Bar open til 4 a.m. **(I)** AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Reduced rate P 5-11. Closed Sun. **(I-M)** AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.-Fri. noon-3. Br Sun. noon-4. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: calves liver with black mustard seed, 10th Avenue marinated chicken. Res. sug. B daily 7-11. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon & 2:15. Piano bar 5:30-midnight. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M-E) Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEVIN'S—952 First Ave., bet. 52nd & 53rd Sts., 755-0939. Casual. Irish-American. Spcls: Irish lamb stew, corned beef with cabbage, roast duck with orange sauce. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 5:30-midnight. Private parties for 20. **(M)** AE, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. **(M). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops *sautées aux amandines*. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling montmorency, poached salmon hollandaise. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat. 5:30-10:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Northern-Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. *nec.* L Tues.-Fri. *noon*-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily *noon-midnight.* **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., in the Crystal Pavilion, 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

NORTH PARK—151 E. 49th St., 751-8570. Casual. Hunan-Szechuan-Cantonese-Peking. Spcls: Peking duck, volcano beef, seafood wor bar. Res. sug. Open Mon.-Fri. 11:30 a.m.-11:30 p.m., Sat.-Sun. noon-11. Private parties for 15. **(M)** AE, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L *noon*-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. *Tatami & western style rooms.* Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SCOOP—210 E. 43rd St., 682-0483. Casual. Northern-Italian. Spcls: shrimp alla Romano, veal Valdostano, steaks, fresh fish. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Sat. 5-11. Free D parking 5:30-12:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. *nec.* L *Mon.-Fri. noon*-3. D Mon.-Thurs. 3-11, *Fri.* to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. *Spcls:* 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. *eves.* Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern *Italian.* Spcls: *paglia e fieno,* veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. *British-American. Spcls: beef, seafood.* Res. *sug.* L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: *smoked duck,* sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb with rosemary and mustard. Res. sug. L Mon.-Sat. noon-4. D Mon.-Sat. 5-2 a.m., Sun. 4-11. Bar til 4 a.m. Parties for 20-80. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. American. Spcls: steak, old fashioned barbecued ribs, hamburgers, incl. salad bar, shrimp, beer, wine or sangria with dinner. L Mon.-Sat. 11:30-3:30. D Mon.-Thurs. 4-11:45, Fri.-Sat. to 12:45, Sun. 1-10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. *Spcls:* steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to *midnight,* Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Fri. 11:30 a.m.-11 p.m., Sat. noon-midnight. Discount D parking. Closed Sun. **(I)** AE, DC, MC.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 *a.m.-2 a.m.* Bar til 4 *a.m. nightly.* Private parties for 300. Video ent. nightly. **(M)** AE, CB, DC, MC, V.

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. *Dress opt.* American. *Spcls:* hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. *noon*-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 W. 55th St., 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA VERANDA—163 W. 47th St., 391-0905. Dress opt. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef bourguignonne. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Private parties for 10-200. Closed Sun. **Also La Veranda—60 E. 54th St.,** 758-5560. **(I)** AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

BRUNO—240 E. 58th St., 688-4190. Jacket required. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.-Sat. noon-3. D daily 6-12:30 a.m. **(M)** AE, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LES TUILERIES—40 Central Park S., 832-3833. Dress opt. French. Spcls: pissaladiere, bass with ginger, fresh pasta with lobster and basil, chicken-of-the-day. L daily 11-3. Afternoon tea 3-6. D daily 6-midnight. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

LE VEAU D'OR—129 E. 60th St., 838-8133. Dress opt. French. Spcl: rognons de veau sauté moutarde. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:15. Complete L & D. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. **(E).** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.-Fri. 7:30-9:45. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MITSUKOSHI—465 Park Ave., at 57th St., 935-6444. Dress opt. Japanese. Spcls: sushi, shabu shabu, tempura. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. Cocktails and hors d'oeuvres Mon.-Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sir*loin kebab, chicken continental, Agora burgers, ice* cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Tues.-Sat. 6-10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **Red Jacket:** Bar noon-1 a.m. daily. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Pre-theater D Tues.-Thurs. 5:45-6:45. Closed Sun.-Mon. **(M)** No Credit Cards.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIECI—1568 First Ave., bet. 81st-82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: imported fungi porcini, shrimps with fennel, homemade stuffed ravioli, veal gorgonzola. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

GARDENIA—1373 First Ave., bet. 73rd-74th Sts., 772-8508. Dress opt. Continental-Hungarian. Spcls: Transylvanian consommé, veal Sindbad, trout Abbazia. Res. sug. D only Tues.-Sun. 6-midnight. Closed Mon. **(M)** AE.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3, Sun. to 4. D Mon.-Sat. 6-11, Sun. 5-9:30. Private parties. **(M)** No Credit Cards.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 *First Ave.,* at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily. L Mon.-Fri. noon-2:30. Br Sun. noon-3. D Mon.-Sat. 5-midnight, Sun. 4-11. Reduced rate parking after 5. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5-11. Bar Mon.-Sat. til 1 a.m. Pianist Mon.-Sat. **(M)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. *Jacket required. American. Spcls: steak, chops,* 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American-Continental. Spcls: mussels marinière, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with blackbean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open *daily noon-8.* **(M)** ***Adagio Buffet:*** *Open performance nights 5:30-8.* **(M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 10-4. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-12:30, Sun. 5-11. **(M-E)** AE, CB, DC, MC, V.

CAFÉ LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.-Fri. 5:30-midnight, Sat.-Sun. from 6. S Sun.-Thurs. 1 a.m.-2:30 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11-2:30. **(M)** AE, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. *Casual. American. Spcls: USDA prime steak, veal &* lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

DANON'S ON THE PARK—432 Columbus Ave., at 81st St., 787-6800. Dress opt. American-Continental-Seafood. Spcls: bouillabaisse, Mediterranean seafood salad, roast boneless duckling. Res. sug. L Mon.-Sat. 11:30-4. Br Sun. 11-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Private parties for 60. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. sug. D Mon.-Thurs. 6-11:30, Fri.-Sat. to midnight, Sun. 5-11. Ent. Tues.-Sat. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 *p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun.* **(I)** AE, DC, V.

STRATTON RESTAURANT—Forest Hills, 108-36 Queens Blvd., 263-6100. Casual. American-Mexican. Spcls: ribs & chicken, Mexican combination platter. Res. sug. L daily 11:30-3. D daily 3 p.m.-3 a.m. Ent. nightly. Private parties for 300. **(I)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Sun., Tiberio Nascimento. Mon., Alosio Aguiar. Tues. & Wed., George Andre. Thurs., Mario Toledo. Fri., Angela Santos Sat., Clarice Taylor. AE, CB, DC

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 3/28-31, Jaki Byard Trio with Ralph Hamperian on bass and Richard Allen on drums. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. 3/26, Stephanie Crawford & Trio; Amy Duncan Trio. 3/27-4/1, Chico and Von Freeman. 4/2, Sweet Liss and the Swells; Cleve and the Wheels. 4/3-8, Stanley Turrentine. Shows at 10 & midnight, Fri. & Sat. 10, midnight and 1:30. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 3/29, Al Kooper. 3/30, 31, Oregon. 4/1, Kenny G.; Jimmy Ponder. 4/4, Tom Paxton; Claudia Schmidt. 4/5, 6, Van Dyke Parks. No credit cards.

CATTAILS—2589 Broadway at 97th St., 865-6100. Continental/American restaurant. 3/28, Pamela Blake. 3/29-31, Connie Fredericks with Joe Morra, Catherine Russell and Philip Brown. Shows Tues.-Sat. at 10 & midnight. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Jazz singer Carrie Smith Tues.-Sun. at 9 & 11. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 3/31, The Lazy Aces String Band. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 3/26, 4/2, The Ed Polcer Quintet. 3/27, 4/3, Red Balaban and his Other Cats. 3/28-31, 4/4-7, Balaban and Cats. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 3/27-4/1, Esther Satterfield. Shows Sun.-Thurs. 9 & 11, Fri.-Sat. 9, 11 & 12:30. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 3/26, Sonny Ochs. 3/27, Susan Schneider; Marjorie Segal. 3/29, Showcase. 3/30, Michael Brewer. 3/31, Sammy Walker. 4/1, Jane Brucker. 4/2, Rick Danko. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multilevel floors for entertainment. 3/26, Rory Stuart & Armen Donelian. 3/27-29, Rod Williams with Lonnie Plaxico. 3/30, 31, Sybil Thomas. 4/1, 2, Marilyn with Kenny Kirkland and Alex Blake. 4/3-5, Harold Mabern Duo. **Upstairs:** Wed. at 9, Thurs. and Fri. at 10, *Strange Behavior,* starring Jack Gilpin and Ilene Kristen. *Ball,* an original comedy by John Jiler, Thurs.-Sat. at 8. The High Heeled Women every Sat. at 9. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Brooks Kerr Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Attila Zoller and Jimmy Raney. Mon.-Fri., 5-10, Don Golson. Sun., 5-10, Brooks Kerr. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., Judd Woldin Trio plays for dancing, alternating with Peter Malenverdi from 4-9, and Chuck Folds from 9:30. Sun. 4-9, Mon. 7:30-12:30 a.m., The Tony Cabot Trio. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 3/27-31, pianist Don Friedman with Ron McClure on bass. Sun & Mon, pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 3/26, Toshiko Akiyoshi; Lew Tabackin Big Band. 3/27, 28, Mitch Frohman with Dave Valentine. 3/29-31, Daniel Ponce. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 3/31, singer Dolly Dawn with Doc Cheatham, Eddie Barefield, Marty Napoleon, Jack Lesberg and Johnny Blowers. Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band with The High Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., The Bourbon Street Jazz Band. Fri., Cathy Chamberlain and her Ace In The Hole Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Bob January and his Band. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 3/29, Eurythmics. 3/30, 31, Dwight Twilley. 4/6, Midnight Oil. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 3/26, 4/2, Gil Evans Big Band. 3/27, Chuck Loeb and Vic Juris. 3/28-31, Tito Puente with guest pianist Jorge Dalto. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 3/28, Kehlbnok. 3/29, Debbi Whiting; Miki Zone. 3/30, Marsha Malamet; Electric Crusade; Joey Ace and the Deal. 3/31, Michael Berger; Action Faction; Pep in the Cat. 4/1, Don Yowell; New Johnny's. 4/4, Kat Lane; Richie Blank. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 3/26, The Craig Harris Aqua Band. 3/27-31, Dave Holland Quintet. 4/1, Toshiko Akiyoshi-Lew Tabackin Quartet. 4/2, Abdullah Ibrahim with Carlos Ward. 4/3-7, Eddie Harris Quartet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with excellent entertainment. 3/27-31, 4/3-7, Cissy and Whitney Houston sing, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 3/26, 4/2, Don Cherry. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 3/26, Tito Puente and his Orchestra with the Bad Street Boys and Jimmy Owens. 4/2, Jorge Dalto and Chico Mendoza's Big Latin Dream Band with guest Paquito D'Rivera. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. Thru 3/27, Ram Ramirez. 3/28, 29, Warne Marsh. 3/30, 31, Percy France. 4/1-10, Don Lanphere. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 3/26, pianists Jim Roberts and Joe Albany. 3/27-31, pianist John Hicks with Ray Drummond on bass. 4/1, pianist John Bunch with Phil Flanigan on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 3/26, Skip Castro Band; David Keyes Blues Band. 3/27, 28, Albert King; B. Willie Smith. 3/30, 31, Mindy J. and the Cyclone Rangers; Soozie Tyrell and Great Balls of Fire. AE, CB, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 3/27-4/1, comedian Billy Crystal. Shows Tues. & Sun. at 8:30, Wed. & Thurs. at 8:30 & 11:30, Fri. & Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 3/26-29, comedian Danny Curtis. 3/30, 31, comedians Bob Nelson and Richie Gold. Mon.-Thurs. 9 & 11:15, Fri. 9 &11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten. AE, CB, DC, MC, V.

GOODTIMES—3rd Ave. at 31st. 686-4250. Joey Faye ringmasters a lively romp, Wed.-Sat. at 8:30. Mon.-Tues. "Open Mike" showcase. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Thurs.-Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Joe Devlin with comedian Terry Day & Pamela Smith. Thurs., magician Imam with Terry Day. Fri., magician Slydini with comedian Bernie Travis. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Tues.-Sat. from 10 p.m.-4 a.m. (Cover charge for non-members). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 3/31, Jonah Jones and his quartet alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Wed.-Sat. 10-4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 3/27, New York Samba Band. 3/28, Mario Rivera at the Salsa Refugees. 3/29-31, The Flamingos. 4/3, 4, Jorge Dalto and the Inter-American Band. 4/5, Mikata. AE, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. **Theater/Cabaret Room:** John Wallowitch and Bertram Ross, Tues.-Sat. at 9. . . Blossom Dearie sings Wed.-Sat. at 6:30. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 3/26-31, Rita Dimitri Mon.-Thurs. at 8:30, Fri.-Sat. at 8 & 10. Hattie Winston (moonlighting from The Tap Dance Kid), Mon.-Tues. at 11, Fri.-Sat. at midnight. AE, MC, V.

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IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 764-6200 **Upstairs:** Comedy revue, *Serious Bizness,* featuring David Babcock, Jill Larson, Don Perman and Nealla Spano, Fri. & Sat. at 8 & 10:30. Every Thurs. at 11:15, comedy/musical revue *Not So New Faces of '84.* AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Jan Neuberger, Patrick Quinn, Doug Voet, and Barbara Walsh, Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. **Cabaret/Supper Club:** 3/27, singer/songwriter Gerry Dieffenbach. 3/28-31, 4/4-7 at 8, *Hotsie Totsie,* musical produced by Suezette Hilary Rice starring Cindy Roesel, Dana Davis, Steve Watkins, John Burke & Tina Cernero. AE, MC, V.

PAPER MOON—82 W. Third St., 477-0622. **Cabaret:** Wed. at 7, *Old Friends,* a musical revue by veteran theater people, followed by singer Laura Theodore at 10:30... Every Thurs. at 7, *The Early Show,* musical... *Stars of the Moon,* the singing waiter and waitress show, Thurs. at 11, Fri. & Sat. at 7:45 & 11. No Credit Cards.

RACHEL'S—25 Hudson St., 334-8155. **Little Room:** 3/28, 29, musical revue. 3/30, T. Harding Jones. 3/31, Libby Burke & Stephen Randoy. Shows at 10 p.m. AE, CB, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, 3/27-4/8, Bob Haggart and his Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SILVER LINING—349 W. 46th St., 245-5100. Restaurant/Cabaret. 3/28, The Nerve with the Nerveband. AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Revue starring singer Zahava Zoyan with Tony Middleton, Aris San, Gabi Shoshan, bellydancers and the Sirocco Dancing Waiters, nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 4/1, singer-pianist Ronny Whyte Wed.-Sat. from 9:30. 4/4-28, Steve Ross returns. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Singer-pianist Teri Thornton, Tues.-Thurs. 10-1 a.m., Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 4/7, singer Sylvia Syms, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

MADISON TOWERS—22 E. 38th St., 685-3700. **The Whaler Bar:** Singer-pianist Tony Torella performs present-day pop music to jazz of the '30's, to the classics of Porter, Kern and Gershwin, Mon.-Fri. 5-9. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Sat. 6-11. **Oak Room:** Pianist Mary Pollard Mon.-Fr 5:30-9:30. John Morris takes over Tues.-Sat. fror 9:30-1:30. AE, CB, DC, MC, V

SHERATON CENTRE—52nd St. & Seventh Ave 581-1000. **Caffe Fontana:** Continental restauran Piano bar entertainment, 5-1 a.m. nightly. **Rainier's** Exquisite restaurant with singer-pianist Barbara Ros entertaining Mon.-Sat. from 7:30-11:30, thru 4/1 **La Ronde:** *Paradise on Ice,* an elaborate ice-skatin revue, extended thru 3/31, Mon.-Sat. at 9:30 an 11:30. Dance music between and after shows. AE, CB, DC, MC, V

SHERRY-NETHERLAND—781 Fifth Ave 759-9020. **Le Petit Cafe:** Pianist Ed Goldman pla music of Gershwin, Ellington, Ravel, Debussy, Bil Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.r AE, DC, MC

ST. REGIS SHERATON—Fifth Ave., at 55th St 753-4500. **Grill:** Thru 4/8, pianist-singer Nanc Waldman, Tues.-Sat. 8:30-11:30, Sun. 7:30-12:3 **Astor's:** Pianist Ann Hampton Callaway, Mon.-Fri 4-9; Sat., 6-9. The Mike Cerrati Trio, thru 4/28, Mon Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V

WALDORF-ASTORIA—Park Ave. & 50th St 355-3000. **Peacock Alley:** Pianist Jimmy Lyon pla Tues.-Sat. 6-10 p.m. Lynn Richards entertains fro 10-2 a.m. Rene Martel plays Sun.-Mon., 8-1 a.n **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sa 9-2 a.m. Thru 4/16, Judith Keithly accompanied b Danny Hurd and Frank Vento perform *Songs to th Tune of William B Williams,* Sun. & Mon. 9-2 a.m Tues.-Thurs. 5:30-8:30. Singer-pianist Julie Hebe lein Fri.-Mon. 5:30-8:30. AE, CB, DC, MC, V

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-726 Restaurant club, with singer-pianist Ann Lebeau holding forth Thurs.-Sat. from 7:30. Sue Maskaleri sings & plays Mon.-Wed. AE, DC, MC, V

MARIANAS—986 Second Ave., bet. 52nd & 53r Sts., 759-4455. Continental restaurant. Pianis singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V

RAGA—57 W. 48th St., 757-3450. Indian restauran with authentic East Indian folk music featuring th Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V

Piano Bars

CARNEGIE TAVERN—165 W. 56th St., 757-9522 Thru 3/31, Pianist Ronnell Bright, Mon.-Sat. 8-midnight. AE, DC, MC, V

COHO—11 Fulton St., 608-0507. Seafood restaurant Diana Rogers plays cabaret music Mon. & Wed. 5-9 Sun. 2-6. Pianist Steven Stucker plays Tues. & Thurs 5-9, singer Julie Sheppard joins him on Fri. & Sat from 6:30. AE, CB, DC, MC, V

DON'T TELL MAMA—343 W. 46th St., 757-0788 **Cabaret/piano bar:** 3/26, Paula Bachinsky; Michael McAssey. 3/27, Melinda & Steve Show; Collin & Friedman. 3/28-31, Martha Sherrill, Nan Mason 4/1, Marilyn Benkler. 4/2, Judith Bro; Michael Hayward-Jones. 4/3, Marion Gallo; J. Glitz. 4/4, Jil Corey; Justin Ross. No credit cards

DUPLEX—55 Grove St., 255-5438. Cabaret/pian bar. 3/26, Sue Rene Bernstein; Jennifer Allen. 3/27-31, *Nunsense Story, unconventional musical.* 4/1 Todd Stockman; Andre Montgomery. 4/2, Carolyr Drocowski; T. Harding Jones. *Shows at* 8 *and* 11. No credit cards

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 3/31, Teddy Robinson and his Duo, Mon.-Thurs. 8-1 Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V

LA CAMELIA—225 E. 58th St., 751-5488. Elegan Italian restaurant. Thru 3/31, singer-pianist Joe Derise returns, Mon.-Sat., 10-2 a.m. AE, MC, V

LE VERT GALANT—109 W. 46th St., 382-0022 Great French restaurant. Singer-pianist Budd Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V

RUPPERT'S—Third Ave. at 93rd St., 831-1900 Piano bar/restaurant. Wed., Caroline Schwartz at the piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Howard Sloan. Music from 8:30. AE, DC, MC, V.

NEW YORK CLASSIFIED

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Attractive Female, 33—WASP, positive, energetic, successful, enjoys travel, dining out and adventure. Seeks successful, sensitive male looking to enjoy life and not afraid to make a commitment. Phone and photo please. NYM Box D267.

Very Pretty Female—White, Jewish, successful physician, 5'7", slim, with warmth, humor and elegance. Seek successful, white, Jewish male professional counterpart, 30-42, open to relationship. Bio/photo if possible. NYM Box F185.

Straight Shooting—Jewish attorney, 28, who would be proud to claim Chrissie Hynde, Bernard King and Averill Harriman as friends, seeks an intelligent woman, 24-32, who appreciates any of this for companionship, fun. NYM Box D268.

Enchanting Woman—Blond, slender, beautiful, with verve and warmth, emotionally and financially secure seeks strong, energetic, affluent man, 50-65, with traditional values. NYM Box F203.

Radio Station Executive—Early 30's, vivacious, bright, slim, good-looking, health conscious female looking for good-looking doctor or lawyer, 34-45, who enjoys the beach, romantic restaurants, concerts and is interested in a meaningful relationship with the right lady. Send photo, bio, phone. NYM Box D279.

I Know You Exist—A handsome, successful, single, Jewish man, 35-48, secure, caring, honest, romantic, capable of having a meaningful relationship. This classy Jewish gal, 37, with beauty, brains, warmth, sensitivity and great personality wants to meet you! NYM Box F197.

British Lady, Attractive—World traveled, well-educated. Seeks professional, distinguished gentleman, caring, sensitive, 60's. Photo please. NYM Box C128.

Very Wealthy Male—Handsome, sincere, fun-loving, 39, 5'10" seeks very pretty, warm, shapely, slim female under 33. Photo and phone a must. NYM Box F199.

Beauty Contest Looks—To share love and marriage with a 43 year old, single, handsome, self-made, wealthy, caring, trim, Jewish, non-smoking, fun-loving, interesting pleasure traveler, who can make the right woman happy forever. Photo and phone requested. NYM Box C129.

Warm, Pretty, Multifaceted—Professional, Christian woman wants to enjoy brunch with established, intelligent, creative and interesting man. My treat! Photo/letter. NYM Box F200.

Sophisticated, 24, Independent—Jewish career woman ready to lose some independence for the right Jewish professional, 28-35. Must be as good-looking, in shape, sensitive, interesting and fun as I am. Phone and photo please. NYM Box D280.

Female, 36, Attractive—Professional, NJ, divorced, wants to meet man who can relate to "The Big Chill." NYM Box D246.

Old World Romantic—Single, Jewish woman, 36-year-old psychotherapist, refined, witty, attractive, sensitive, warm, caring. Seeks single man of character who values the joy of a long-term relationship. NYM Box C130.

Single Jewish Female—Attractive, warm and caring. Enjoys sports, travel and romance. Seeks financially secure, single, Jewish male, 40's to 50's, for lasting relationship. Photo please. NYM Box C131.

Very Attractive, Sophisticated—Lady of wit and charm, mid 30's, slim, blond, blue-eyed, seeks superlative, financially secure man, 37-49, who is romantic, sincere and possesses a special sense of humor. Photo and phone please. NYM Box F202.

The Right Stuff—Wanted for serious relationship, marriage and children. Good looks, humorous, smart, athletic, outgoing, kind, very successful, financially secure, healthy, stable, Jewish man, age 33-43, who is also caring, warm, honest, loves people, and all the wonderful things the world has to offer. I am a bright, articulate, sensitive, highly educated, professional with a sense of humor, who is also ambitious, optimistic, warm and compassionate. Early 30's, 5'4", 118 lbs, single, beautiful, white Jewish woman. Loves are, science, literature, sports, theatre, travel, dancing and dining. Answer to replies with photo, phone, bio only. NYM Box C132.

Thinks As Fast—Earns as much, cares deeply as you. If you're a hairy male, ov 50, who finds that description of a w man attractive and unthreatening, wri NYM Box C123.

Beautiful And Smart—Woman, 29, 5'2 blue eyes, brown hair, Jewish professio al. Seeks tall, slim, successful, seriou minded Jewish man. Photo a must. NY Box C124.

Country On The Inside—City on the ou side. Very pretty, slender, brunette, c vorced mother, professional, non-smo er, late 30's, 5'5", secure and happ Seeking a single man, sincere, successfu and slim, 39-49, who wants a partner life. Photo/phone please. NYM Box C12

Sincere, Pretty Female—Early 30's. D sires professional or business man, 32-4 who is ready for a serious relationsh with a woman who is intelligent, war very loving, fun and not afraid to shar NYM Box C126.

Blonde, Bright And Pretty—Attorne Slim, great figure. I look 35, am in ear 40's. Warm, gentle and sensitive. Wou like to meet a man who is also bright, a tractive, single and special. Please wri with bio, photo, phone. NYM Box D27

Very Handsome—White, Christian, su cessful male, late 40's, 5'11". Looking f pretty, well dressed lady, with nice hai nails and personality, in 30's or early 40 for serious relationship. NYM Box C12

Female, White, Very Pretty—Petite, br nette, sophisticated, 48, educated, worl traveled, interested in all the arts. Seel affluent male counterpart for meaningf relationship. NYM Box D276.

Looks, Savvy, Financial Success- Blonde, statuesque, athletic woman, 3 has got them all. Seeks accomplished, e citing businessman, 35-50. Bio/photo. 9 phone a must. NYM Box D277.

Have Most Of It—Want all of it. Form model, now successful advertising exec tive, early 50's, incurably romantic. I lo cosmopolitan living, laughter, dancin gourmet dining, entertaining friends home, music, theater, art. You are tall, a fluent, 55 plus years, Jewish. You hav lots of class, joie de vivre and want an o fashioned man-woman relationshi Phone and photo please. NYM Box F19

Honest, Intelligent, Handsome—Ma tall, slim, professional, economically s cure, 52 years old, European backgroun Jewish, open-minded. Recently separate children in college. Sensitive, intellectua sense of humor. I enjoy everything that beautiful, whether created by nature c man. Interested to meet a woman frien with same qualities to build a profoun relationship. NYM Box D278.

Male Attorney—Handsome, 6'2", divor ed, 52. Seeks female non-smoker, und 40. PO Box 523, NYC 10019.

Strictly Personals ads continued on next page.

All Work, No Play—For too many years have brought me riches but no woman to share the pleasures of New York with. I enjoy cultural and intellectual pursuits, am non-religious, never married, have no plans for marriage or children, came from the West, am 6'1", 175 lbs., 37-years-old, good-looking, personally very warm and upbeat. I seek a woman who is beautiful, slim, mentally stimulating and preferably under 30. Phone and picture (or photocopy) required. NYM Box F171.

Somewhat Shy—But always warm and friendly. 27-year-old female, professional, from L.I., 5'4", 125 lbs., well educated and traveled, attractive and athletic, loves sailing, surfing, race cars, racquetball and MTV, as well as cultural events. Seeks unattached, well rounded L.I. male, 25-35, with complementing interests. Phone/photo. NYM Box F172.

Believe It Or Not—This single man physician, 30, 6', well-built, handsome, is still available. I'm sincerely interested in meeting a careerwoman, 25-33, intelligent, slim, compassionate, who enjoys a good slice of pizza, slapstick comedy, politics and quiet conversation. Photo optional. NYM Box F210.

Attractive, Dynamic Jewess—44, 5'6", seeks special man, 47-57, with top qualities and varied interests. NYM Box F173.

The Right Stuff—30-year-old, tall, dark, handsome, athletic, trim, musical, Jewish, amiable, MD, in Central Jersey. Seeks beautiful young woman, 20's, college educated, who's "wonderful, marvelous awfully nice." No photo, no reply. NYM Box D255.

Warm, Sensitive, Appealing Woman—Fine figure, dark hair, 5'5", Jewish, 36, "Wall Street," wants to create a warm home with tall, handsome, highly successful man, 35-45, who wants a traditional marriage and children. Photo/letter/phone please. NYM Box F174.

Lately You Felt So Lonely—Spring will be here soon; please come and hold my hand, let's walk on the seashore and among the flowers in Aspen. Come sit with me in an outdoor cafe in Paris and Rome and let's watch the passersby. Look into my eyes. I want to see your soul and I want you to see mine. I am emotionally, intellectually and financially very secure. The only thing missing from my life is the love of a wonderful woman. Please send me a picture of yourself and your home phone number. Let's talk! NYM Box D256.

34-Year-Old Agnostic—Slim, pretty, enjoys detectives novels, crossword puzzles, conversation. Looking for a warm, intelligent man, age 40-50. Photo/phone. NYM Box D257.

Elegant Lady—Tall, lovely to look at (delightful to know etc.). Very pithy, cultivated, divorced, Jewish woman, late 40's, seeks a sincere, wealthy, 50 plus man, who loves the arts and finer things in life to share lasting relationship. Phone number please. Photo optional. NYM Box F175.

I've Never Done This Before Either—Pretty, bright, 27-year-old woman with a great smile who loves to laugh. Successful producer looking for man to share movies, music, theater, the beach and most importantly, me. Must be successful, sensitive, energetic, bright. Get the idea? Send photo. NYM Box D249.

I'm Not Convinced—That this is the way to meet a Jewish man, 30-45, for a serious relationship. I am 31, 5'7", very attractive, stylish, slim, down-to-earth, energetic woman exec looking for the special, smart, dynamic man on the outside with a soft, romantic center. NYM Box D258.

Attractive Woman, 40—Zaftig, successful clothing designer, warm, sensitive and caring, with a sparkle for life seeks a professional man who has humor, warmth, likes the romantic and wants to share who he is with a special person. F176.

I Know I'm Good-Looking —And a redhead, today. I smoke, have a dog and cat, am bright and funny when tuned in properly. Am Jewish, thin and loving, in my late 40's. When we speak, I'll tell you more. NYM Box D259.

Attractive Professional Female—60, 5'5", Jewish, enjoys art, travel, music and theater. Desires to meet gentleman with similar interests for a meaningful relationship. NYM Box D260.

A Touch Of Class—56, 5'8", Jewish businesswoman, warm, bright, fun-loving, sensitive, looking for a financially secure counterpart who enjoys theater, fine dining and travel to share the best of times. Photo/phone please. NYM Box F177.

Feminist With Warmth And Wit—Won't ask for photo or vital statistics. Seeks single man in 40's or 50's, with similar sense and sensitivity. NYM Box C122.

I'm Ready—For a total relationship, for love, everything. If you're a fabulous looking woman, feel great about yourself, love sailing, skiing, romantic fireplaces, great conversations, fine wines, dining out, cooking in, having crazy times, making and being in love, and loving everything here's what you get. A great-looking, fun-to-be-with, very young late 40's, very successful, creative, loving, funny, mostly retired, sensual, bright, lovable, charismastic and totally exciting man with fabulous homes in NYC and LI. Photo and phone we'll start from there. NYM Box F180.

Cute, Warm And Petite—Italian female, 25, enjoys exploring city, dancing and quite moments. Seeks single, ambitious, handsome, marriage-minded male, 26-34, for special relationship. Phone, photo and bio. NYM Box D263.

Affluent, Generous Executive—In NYC area one day per week seeks attractive lady to share dinner, fun and love. Photo, phone and note will bring prompt reply. NYM Box F179.

Adorable, Warm Female—M.B.A. executive, 28, 5'2" seeks successful, Jewish professional male, 28-35, for committed relationship. NYM Box F178.

Bubbly, Bright, Attractive—Jewish woman art dealer, 43, divorced seeks over 50 professional gentleman with humor and heart for lasting relationship. Photo, phone, brief bio, please for reply. NYM Box D262.

Wanted— Professional / entrepreneur, dashing gentleman who loves children, but most of all a man with class! This everything man will love this independent, warm, sophisticated 37 year old woman. Those that are self-sufficient, happy, independent, warm, cute, handsome and sensitive will respond with a photo and bio. NYM Box D261.

Looking For A Challenge?—Let's play Trivial Pursuit! I am a Jewish female, 33, 5'8", warm, striking, slim account executive. If the game works out, maybe we can move on to less trivial pursuits. Photo required. NYM Box F186.

Sensational Lady—Active, slim, divorced, 40. Likes skiing, tennis, movies, theatre, dining, dancing, etc. Seeks intelligent, sensitive, kind-hearted, emotionally and financially secure man, with a sense of humor for serious relationship. Phone, photo, bio a must. NYM Box C118.

Beautiful And Very Sexy—28, 5'5", 125, Jewish professional seeking successful male counterpart, 32-42, for lasting relationship. Photo, phone and bio. NYM Box D269.

One Time Only Offer—Liz Taylor look-alike whose got it all except a man to love. I'm a talented, successful art director who is 35, warm, cuddly and who loves to laugh. If you're a tall, handsome, successful man (muscles desired, but not required), 30-50, who like champagne and chocolate chip cookies. Hurry up and catch me! Phone/photo appreciated. NYM Box F187.

Attractive, Warm, Witty—Slim professional Jewish woman, 28, seeks successful, sensitive, secure, professional man, 27-35, for love, romance, commitment. Photo/bio. NYM Box D270.

Handsome, Show Biz Attorney—Athletic male, 35, with varied interests (sports, music, the arts, etc.) seeks exceptionally attractive, sensitive, bright, athletic female, 22-30. Photo/phone a must. NYM Box F189.

Alive, Warm, Intelligent—Suburban woman, 47, loves travel, skiing, tennis, boating, theater. Seeks warm, giving, successful man with wit, intelligence, integrity and similar interests. NYM Box D271.

Pretty, Affectionate Female—Fun-loving, humorous, Jewish, 35, 5'2", slim Manhattanite seeks single, nice-looking, athletic male, 32-45, to share arts, dining, music, humor. Non-smoker. Bio/phone. NYM Box F190.

Pretty, Privileged Woman—From Princeton wishes to find attractive, humorous, charming man, 55-65, for a warm, fun, loving relationship. NYM Box F191.

Happy, Attractive, Lively—Professional Jewish woman, 37, who enjoys tennis, the arts, museums and dancing. Seeks intelligent, emotionally and professionally secure, unattached white male, 40's, who is affectionate and capable of a mature relationship. Phone and letter. NYM Box C119.

Handsome Overachiever—Jewish, 5'10", seeks sincere, clever, athletic, beautiful woman (20-30) with whom to share the snow before it melts, the beach before it is crowded and light-hearted amusement before the sun rises. NYM Box D272.

Very Attractive Brunette—Real estate broker, 28, Jewish. Seeks handsome, sincere, warm, successful, single man, 28-38, who enjoys traveling and fine food. Send photo/phone. NYM Box C120.

Survivor Mid Life Crisis—Former teacher now chef. 41, Jewish, petite, attractive, shy. Interests: running, films, restaurants. Seeks man, 40-50, similar interests, sense of humor, able to treat a woman with sensitivity. NYM Box D286.

My First Time—Don't let me down. 5'7", 28, Jewish, non-smoker, who's pretty, warm, vivacious, sensitive and successful looking for man 30-38, who can make me laugh and loves all the good things in life. Phone/picture. NYM Box F209.

Successful Female—Business professional with intelligence and looks, seeks a social relationship with a Jewish male who is financially secure and shares a love for the arts. Write NYM Box D285.

If You Are—Male, 36-46, sensitive, non-smoker, well-groomed, avid traveler, passionate, financially secure, Manhattanized and countrified, not afraid of commitment. Write me. NYM Box C117.

Native New Yorker—Distinguished, 5'10", 37, slim and trim, successful, entrepreneur, who enjoys tennis, travel, fun and sun. Seeks an attractive and slender younger woman for a night on the town or a lifetime together. NYM Box F211.

Flaxen-Haired Beauty—Standards the highest. I'm a 5'7", green-eyed, cosmetic executive, single, white female in mid 30's. Speaks several languages, travels extensively, relates best to international tastes. Seeking serious relationship, marriage: tall, elegant, extremely successful, financially secure and self-assured, single, white man, who desires an asset in his professional and personal life. Loves include children, travel, gourmet cooking, horses, exquisite entertaining. Think I'm on a pedestal? Right! Do you have the qualifications to join me? Only those with highest standards need apply. Must send Photo and brief bio. NYM Box C135.

Tall, Good-Looking—Long-haired, blond widow, 33, slender, warm, fun-loving, 2 small children. Seeks tall, attractive, substantial man for good times/possible relationship. NYM Box F212.

Attractive L.I. Lady Exec—Tall, slim, 42, seeks successful, unattached gentleman, 48-60, who would enjoy a warm, caring companion. NYM Box F213.

Ego—Yours will be flattered when with me. 32, divorced, Jewish female attorney with major co. Super 3-year-old daughter. Now ready for meaningful relationship. Photo/phone/bio. NYM Box D287.

Enough Is Enough—33, attractive, successful MD, dresses British, thinks Yiddish, desires vivacious, emotionally mature, successful woman, 25-40 for a quiet but fulfilled life. Bio, photo, please. NYM Box D288.

Very Handsome Professional—Jewish guy, slim, 5'7", 28, easygoing, gentle, responsible. Seeks nice Jewish woman for wonderful relationship. Phone and photo a must. NYM box C137.

I Have Dreamed—Myself a Galahad (Scarsdale or otherwise), who is equally at home on a ski slope, tennis court, or in a board room. I am an attractive, vibrant, warm, 5'10", female Jewish lawyer, 32, who loves sports, laughter, life, children and Trivial Pursuit. Sir Galahad's interested in romance and marriage. Please reply with phone. NYM Box C111.

Princeton Grad—Divorced, 52, dark hair, athletic needs relationship with financially secure, good-looking lady, 20's to early 30's. NYM Box F169.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Handsome MD Exec—47, 5'10", seeking mutually enhancing relationship with beautiful, bright, competent, rational woman, 34-42, slim, trim, interested in sharing classical music, science, sailing, skiing, jogging and daily enrichments of life. RSVP. Photo and bio. NYM Box D282.

Warm, Giving, Romantic—Green-eyed, blond, Jewish female, very attractive, successful, with class seeks 40-55, single male: professional, real estate or show business, to share love of laughter, travel, beaches, sailing, theater, dancing, a loving, lasting relationship and maybe more. Photo/phone/bio a must. NYM Box F204.

Warm, Good Looking Educator—Traveled, loyal, down-to-earth Jewish female, 40, good figure, loves the beach, mountains, museums, good conversation seeks mature relationship. Photo and phone. NYM Box D283.

Spirited Redhead—In 40's, loves horses, cats, travel, the arts, seeks smart, witty, Joseph Wambaugh type. NYM Box F219.

Physician, Very Handsome—Athletic, 34, 5'11", warm, sensitive. Seeks very pretty, intelligent, caring, affectionate, Jewish woman, never married, 21-30, for serious relationship. Send photo. NYM Box D252.

Warm, Attractive, Intelligent—Dynamic single Jewish woman, early 30's, enjoys, theatre, sports, films, music and travel. Seeking relationship with my male counterpart. Phone, bio, recent photo. NYM Box C115.

Ready—After painful parting from loved husband, I started my own innovative business which has flourished. Now several years later through wise delegation and the grief process given time, I have freed space for other aspects of life. I am ready for a man friend who, as well, has taken full active responsibility for his life, likes how he's turning out, and is open to sharing the journey. If you want to talk contact NYM Box C152. (This ad appeared in a previous NYM issue with an incorrect box number. Please respond again.)

Enthusiastic Woman—42, single seeks interesting friend into theater, movies, travel, antiquing, restaurants. NYM Box F094.

Pretty, Bright Independent—Divorced Jewish woman, 45, 5'4", blue-eyed, 125 lbs. Hopeful of meeting tall, attractive, unattached Jewish man, 45 plus, living in Manhattan. Men who make me happy are intelligent, caring, warm and emotionally secure. Please respond with photo, phone and bio. NYM Box C110.

Striking Blue-Eyed Brunette—Petite, 32, model's figure, warm, humorous, assists financier. Seeks smart, secure, successful man. Photo/bio. NYM Box D292.

Wealthy, Italian Entrepreneur—39, with model good-looks and body, genuinely nice to be with. Seeks a stunningly beautiful woman, 23-38, very shapely, down-to-earth, funny with a zest for life. To share love, security, travel, beautiful ocean home, and some of the finer enjoyments of life if our chemistry matches. Photo and phone required. NYM Box C113.

Single, White Male—37, professional 5'7", 150 lbs., *authentic, financially*, emotionally secure, Christian, best friend says I am "unusual." Seeks skinny female professional, *28-35, for honest friendship* love, commitment. NYM Box F205.

51, Petite, Pretty Inventor—Loves travel city, country, reading, painting, classical music. Seeks *marriage* with *handsome*, refined, financially secure male with same interests. NYM Box D281.

Together Male—5'10", 44, warm, caring loving, *sense of humor, down to earth* looking for attractive, caring, open, sensitive woman, 25-38, for love and commitment. Photo/phone. NYM Box F206.

Attractive, White Jewish Female—40, high executive, loves music, sports, books, conversation. Wishes to meet intelligent, sensitive, executive/professional, emotionally and financially secure, single man, 35-50 of good character with similar interests to spend some quality time. Please send name and telephone number, recent photo nice but not a must. NYM Box D284.

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HOUSE AVAIL/SALE RENT

Rye City, Bright, Airy—Two story, white brick and stucco house. 3 bedrooms (extra large master bedroom) one bathroom, newly remodeled. Eat-in kitchen, living room with fireplace, full dining room, entrance hall, powder room, full basement with bedroom and full bathroom. 2 car garage, 1/5 acre, corner lot, quiet street. Near Rye Town Beach, Milton School. $235,000. 914-967-9421.

New Rochelle, Larchmont Woods—For sale by owner. Snug storybook stucco on frame. 3 bedrooms plus 4th bedroom/office with private entrance. 1 1/2 baths, both new. Recently renovated eat-in kitchen. Living room with fireplace, dining area, small den. Finished attic and cellar. Deck, large yard and garage. Absolutely perfect condition. $175,000. Call 914-834-1577 or 834-9340.

SUMMER RENTALS

Greenport On LI Sound—Townhouse, private beach, tennis/golf. Seasonal/monthly $3,000-7. *212-362-0183.*

Montauk—Secluded and spacious 3 bedroom, 2½ baths, brand new, never rented, designer furnished and decorated duplex condo, cathedral ceilings, central air, heat, wood-burning stove, 2 decks, pool; walk to beach, lake, tennis golf and horseback riding. Lake and beach parking privileges. Maid service available. Memorial Day to Labor Day $18,000. Principals only. 212-686-6850 Monday to Friday 9 to 5, D. Isaacson.

Nantucket Island—Prime house rentals and sales. Best selection now. 2 week rental minimum starting at $1000 per week. The Maury People. 617-228-1881.

Brand New Oceanfront Motel Co-op—The Surf Club. Available for 1984 summer season, May 1 to Aug 31. Pool, tennis, clubhouse. Walk to all. Contact Paul Kaplan. 516-549-4037.

Martha's Vineyard—Luxury ocean front, maid, kitchen, recreation room, sleeps three, May 12-19. $800. 212-686-7425.

SUBLETS

A Film Producer—Seeks city apartment. Short or long term. 212-719-3527. References. Al Bruce, broker. Free to list.

Wall St. Law Firm—Seeks Manhattan area sublets from May thru September Write NYM Box F128.

8th Street Near 5th Ave—Executive one bedroom luxury apartment. $1200 per month. No Fee. 212-691-2859.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. **Rates:** *one time rate—$246.00 per inch; two time rate—$219.00 per inch per issue; three* time rate—$203.00 per inch per issue; four time rate—$187.00 per inch per issue. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $12 for NYM Box Number. Check or money order must accompany ad order and be received by **Monday, 5 P.M. for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 212-880-0732. All ads accepted at the discretion of the publisher.

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TOWN & COUNTRY PROPERTIES

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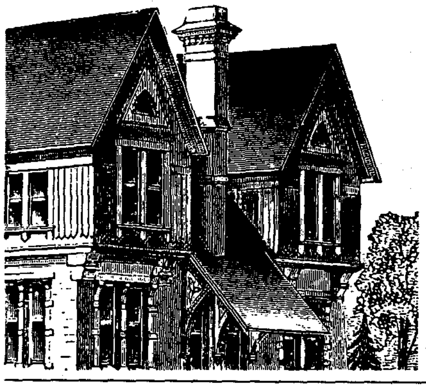

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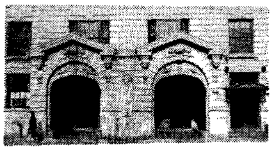

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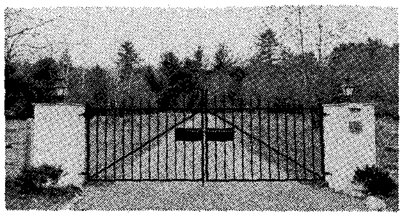

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 501

BY MARY ANN MADDEN

Early January. Two producers are walking along the beach in Malibu. First producer: "What'd you do over the holidays?" Second producer: "$4.3 national."

Above, a California joke. Competitors are invited to devise an original joke typifying a specific region of the U.S.; city, state, or what-have-you. (Limit 100 words.)

Results of Competition 498, in which you were asked for Modern Malapropisms.

Report: Among the perfectly fetching entries we've seen before in this category: It's a blessing in the skies. Shirley, goodness, and mercy. Gladly the cross-eyed bear. A washed pot never boils. It takes two to tangle. Money in escarole. Transcendental medication. Youth in Asia. It's a doggy dog world. The Winchell factor. Stand beside her, and guide her through the night with a light from a bulb. A new leash on life. It will cost you a nominal leg. Poultry in motion. Your name in headlights. For all intensive purposes. The fat is in the fryer. Our national racehorses. Crimea river. And yes, thank you, we did know about Michael Jackson and Richard Pryor's Fund. No television until you finish your homework.

First Prizes of two-year subscriptions to "New York" to:

Once in love with Amy
Tear up your lips it's Amy.
Harriet Greenebaum, Pleasantville, N.Y.

Life, liberty, and the fur suit of happiness.
Richard Shaffer, N.Y.C.

Gary Hart has new wide ears.
Boo Blume, Sayville, N.Y.

Runner-up Prizes of one-year subscriptions to "New York" to:

Tall and tan and young and lovely
The girl from Iwo Jima goes walking . . .
Jeff Tenzer, N.Y.C.

You see the sky
The sky's in love with you.
Renee Katz, Bronx

He's caught between Iraq and a hard place.
P. Stone, N.Y.C.

And Honorable Mention to:

A change of paste.
Gregory (21) Greenberg, N.Y.C.

Mayor Koch lives in Crazy Mansion.
Becky Boardman, Wayne, N.J.

To the vicars belong the spoils.
Karen Shulman, Amherst, Mass.

There was a great U.N. cry.
Sally Bell, Alexandria, Va.

You lousy school pigeon.
Jan Leary, Chicago, Ill.

Let me call you sweathog.
Cassie Tully, Spring Valley, N.Y.

Rumpole F. Lee Bailey.
B. Cleland, N.Y.C.

The serfs suffered under the futile system.
Edith Heal Berrien, Oak Park, Ill.

La Cage Awful.
Simi Kessler, Delray Beach, Fla.

The Last of the Moccasins.
Candy Wolfson, Teterboro, N.J.

Marital Blitz.
Patricia Pearson, Floral Park, N.Y.

He has trampled out the vineyard
Where the grapes are wrapped and stored.
Anne Layton, Bayside, N.Y.

Bob and Carol and Ted und Alles.
Miles Klein, East Brunswick, N.J.

Nothing succeeds Lake Success.
B. W. Cornet, N.Y.C.

I've had my upside downs.
K. J. Schmidt, N.Y.C.

She acts like a bowl in a China shop.
Bob Levine, N.Y.C.

You hit the nose on the head.
Maxim C. Harker, Grifton, N.C.

He hasn't a lake to stand on.
Billy Isrin, Washington, D.C.

You could have knocked me over with a ten-foot pole.
Ray Di Palma, N.Y.C.

Blame it on the Boston Nova.
Ronald Weich, N.Y.C.

From the halls of Montezuma
To the shores of EEE.
Alexandra Chciuk-Celt, West Hempstead, N.Y.

There's a flaw in the ointment.
Maya R. Scott, Ormond Beach, Fla.

That's just the tip of the icebox.
Zearl Toute, Puyallup, Wash.

I came, I saw, I congaed.
Douglas Braverman, Troy, Mich.

I came, I saw, I concurred.
Irving Blankstein, Medford Sta., N.Y.

He's a pillow of the community.
Joan Bayles, Hillsdale, N.J.

This year they changed the date of George Washington's birthday to Monday, February 20.
Robert E. Walsh, Clayton, Del.

Have you seen "The Little Shop of Harrod's?"
Meredith Schlow, Towson, Md.

The whirlybird catches the worm.
David English, West Somerville, Mass.

It's like manners from heaven.
Rev. Charles Matonti, Jamaica, N.Y.

She has a voice like Florence Nightingale.
Jane Castle, Studio City, Calif.

Looks like the ghost is clear.
Steven Williky, N.Y.C.

They went at it hammer and tongues.
Herb Martinson, Wheaton, Md.

A Streaker Named Desire.
David I. Warren, Moreland Hills, Ohio

The dinner included wine and abrasive pheasants.
Neil Levine, Scottsdale, Ariz.

She's suffering from high pretension.
Fran Ross, N.Y.C.

Ah, sweet misery of life
At last I've found thee.
Oliver M. Neshamkin, M.D., N.Y.C.

The Sugar Bowl was won in southern death overtime.
Pericles Crystal, Scarsdale, N.Y.

That's the greatest thing since diced bread.
Joel F. Crystal, Scarsdale, N.Y.

How cute! He looks just like little Lloyd Fauntleroy.
Patsy Speakman-Felmet, Winterville, Ohio

I knew you when you were knee-high like a grasshopper.
Anne Bernstein, N.Y.C.

NASA has launched a new space shovel.
Margarita R. Levin, N.Y.C.

Oh, beautiful for spaceship skies . . .
Kaz Tada, Lincoln, Neb.

Cry and you cry a loan.
Sandy Karpen, Bayside, N.Y.

I'll take Rome ants.
Shirley Neistat, West Hartford, Conn.

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You can't pull the fur over my eyes.
Paul Luongo, Greenwich, Conn.

A horse of a different collar.
George Speck, N.Y.C.

Boy, did he give me a dumb steer.
Sally Stockwell, N.Y.C.

Shoot, if you must, this old greyhound.
Maria Conti, Warwick, R.I.

The four horsemen of the Acropolis.
Grace Katz, Rutland, Vt.
similarly: Jane Meredith Ash, N.Y.C.

They're really sticklish about that.
Janet Doyle, N.Y.C.

When the tough get going, the going gets tough.
Bridget Crudo, N.Y.C.

Like a puppy on a string.
Margaret Schommer, Deltona, Fla.

Are you one of those eyebrow intellectuals?
Deborah Kemper, N.Y.C.

You're as white as a sheep.
Steve Morgan, Springfield, Va.

I'm at the end of my robe.
Tony Reeder, Silver Spring, Md.

Our Father who aren't in heaven.
C. R. Roibert, Rathdrum, Idaho

As dead as a dormouse.
Wendy Gottlieb, McLean, Va.

The more things change, the more they remain insane.
Stuart J. Eewin, Nescopeck, Pa.

He has an 8-track mind.
Vincento Conte, North Miami, Fla.

A drink will wet your appetite.
Ruth Migdal, Brooklyn

I could not love thee dear so much, loved I not Honor Moore.
Carol H. Weiss, Boston, Mass.

Don't cry for me, Arch and Tina.
Louis B. Raffel, Skokie, Ill.

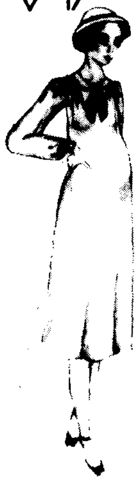
. . . and to the Republic for Richard stands, one nation . . .
Wayne M. Ozzi, Staten Island, N.Y.

I'm Erica the Beautiful.
Tasha Warren, Moreland Hills, Ohio

We have nothing to fear but Vera's elf.
Anita Hildenbrand, Union City, N.J.

It is better to have loved and lost than never to have loved Ed Hall.
E. Hall, N.Y.C.

Competition Rules: POSTCARDS ONLY. One entry only should be sent to Competition Number 501, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by April 6. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the May 7 issue. Out-of-town postmarks are given three days' grace. ■



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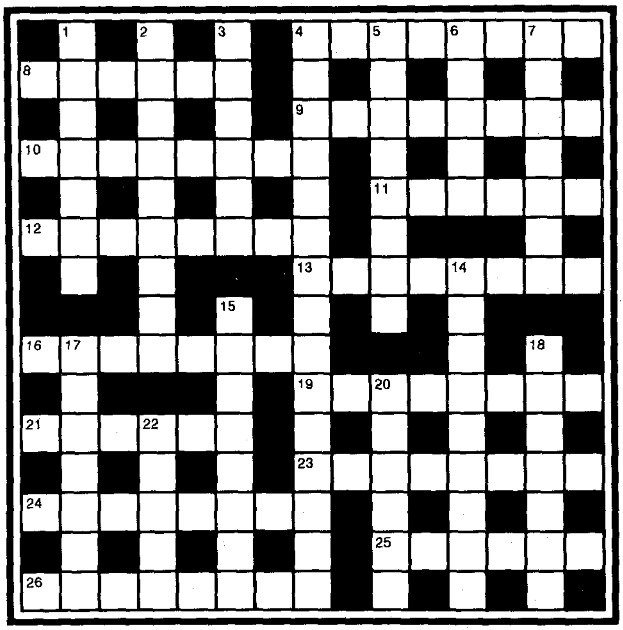
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

4 Heavy defeat as a result of changes in star side. (8)
8 Sagebrush state. (6)
9 People in bare feet show less aggression. (8)
10 Not a brief innings for a cricketer. (4-4)
11 Copper athlete. (6)
12 Complete view of a girl being embraced by parents. (8)
13 Old woman holds something to eat for the guide. (8)
16 Gave treatment for the old people after service. (8)
19 The base lead pets astray. (8)
21 What is magical in Miss Muffet is hard to see. (6)
23 Mischievous friend behind breakdown of cars. (8)
24 Vehicles need to have cabins redesigned to go on the motorway. (8)
25 Choice may be made by using the pin too. (6)
26 Spare man goes into obscurity from an Italian town. (8)



Down

1 Of iron virtue in matters of the thigh. (7)
2 Without man these trees would become woods. (9)
3 Sacred text used by worker in reform movement. (6)
4 The north discards people wrongly, and thus he is a refugee. (9, 6)
5 Sporting event which makes the wine go quickly. (4-4)
6 Learner in short time becomes wise man. (5)
7 A point behind from Orient. (7)
14 Birds with coloured origins. (9)
15 Intellectuals encourage schoolmasters. (8)
17 Where to spend the morning with a woman. (7)
18 Toy of which everyone is in favour. (7)
20 Tyrant needs to get rid of black marks. (6)
22 Expression of one not very clear about love. (5)

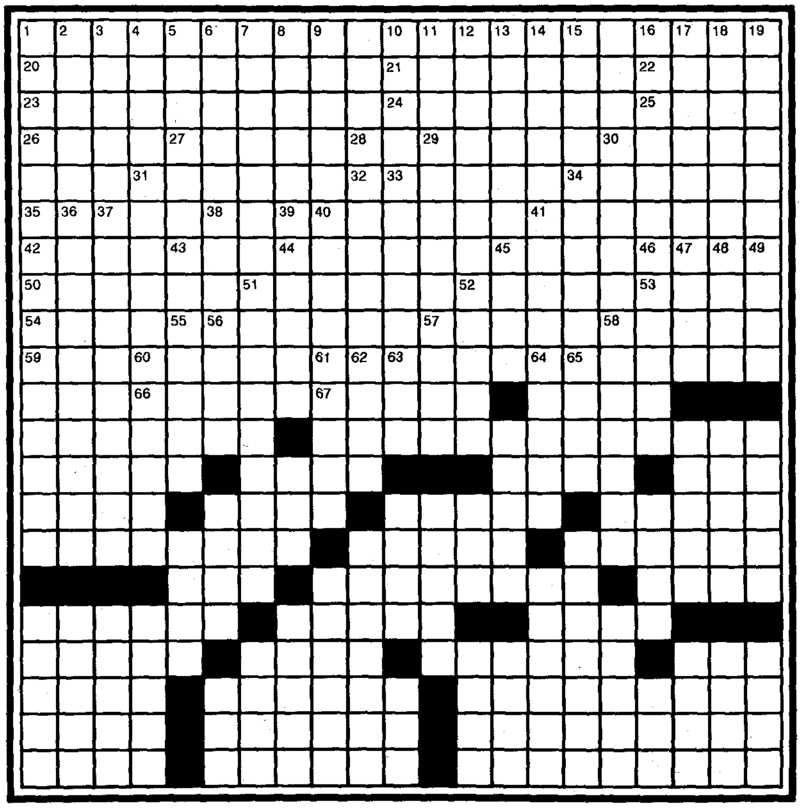
'UNFINISHED SYMMETRY':'CUE' CROSSWORD/By Maura Jacobso

Across

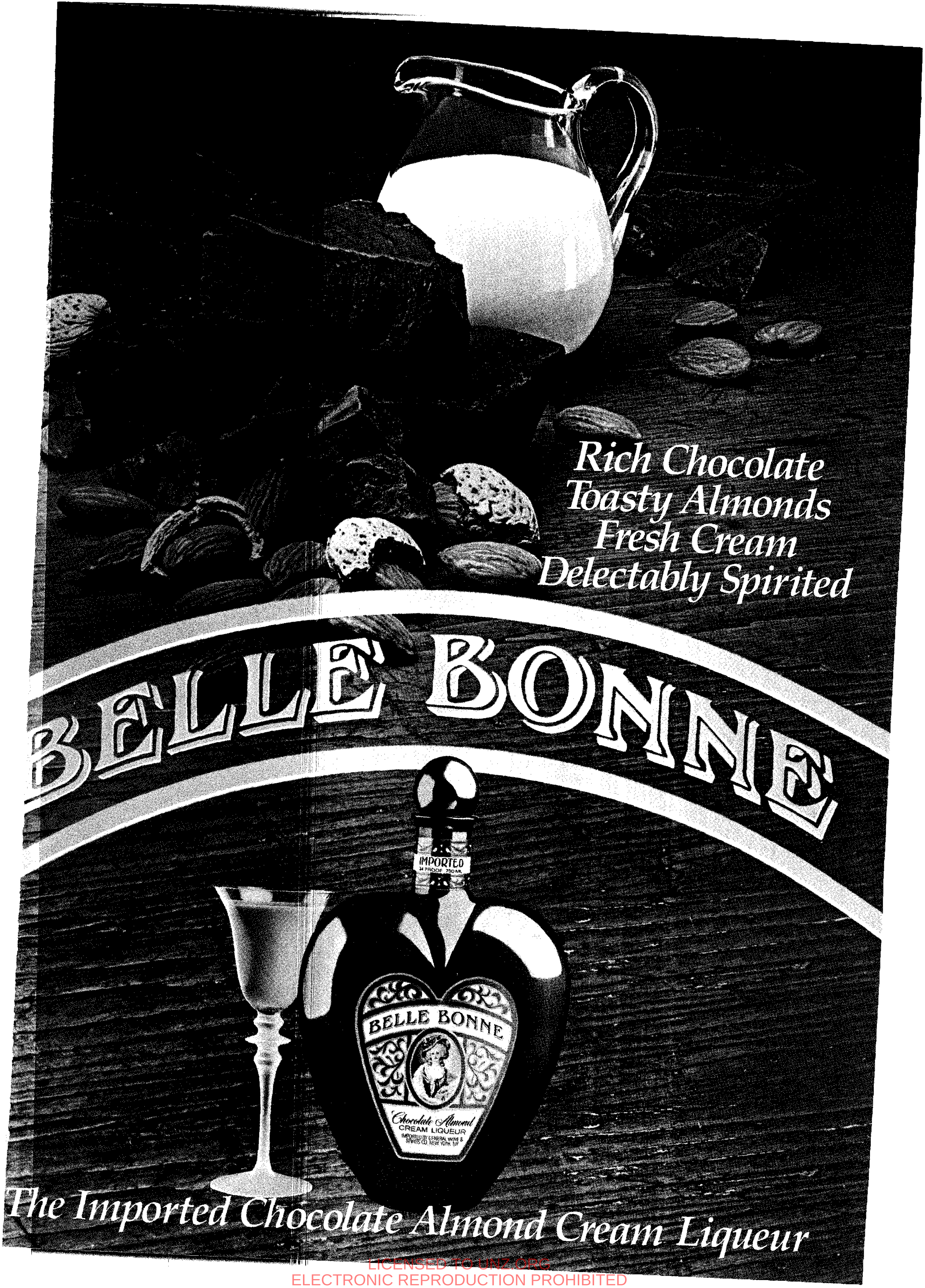
1 APRIL
10 Climb
16 Portent
20 Skyscraper lifts
21 Did barbering
22 Name in spydom
23 Trace the outline of
24 Penzance figure
25 Greek warrior
26 Hollywood stage
27 Downright mean
29 Signals yes
30 Unrhymed literature
31 Boleyn
32 Top-grade Boy Scout
34 Cauterized
35 Trampled
38 Lovesome
41 N.Y.C. div.
42 Disclose
44 A Curie
45 About-face
50 Place vertically
51 Intimidate
52 Uses paver's goo
53 Grafted, in heraldry
54 Mal de ——
55 Futile
57 Batter's option
58 Old grads
59 Timely message I
64 Apogee's antithesis
66 Villa d'——
67 Goldie's family
68 Wings for Cupid
69 Bareheaded
72 Timely message II
77 Wrongdoings
78 Nesting place
80 Scrapes by
81 Anthropoid
82 Change the decor
83 Famed chanteuse
84 Espies
87 Lessened tension
89 "Pippa Passes" poet
91 Nurse Barton
92 Doing a K.P. chore
93 Easter item
94 Jeff or "Happy"
96 To be: Lat.
97 Paper quantities
101 Home of the Dolphins
102 Actress Scala, et al.
104 Beneath
105 Math points
106 Sings lullabies
109 Ostrich's ancestor
112 Tennis feats
113 Most calamitous
115 Copycats
117 Jalousie feature
118 Portuguese islands
119 Weatherproofs
120 Pianist Myra
121 Woolly
122 FOOL

Down

1 Fourposters
2 Part of an Appomattox signature
3 Hat material
4 Prefix for 93-Across
5 Talked continuously
6 Everlasting
7 Expressed suffering
8 Commedia dell'——
9 River of Flanders
10 Cleo's killer
11 Doctor's sign
12 Film Lombard
13 Sidestep
14 Seines
15 Before J.F.K.
16 Owner of Tara
17 Hoople's rank
18 Remove a typo
19 Vetoed: slang
28 Long (for)
30 Parisian parent
31 Mideast gulf
33 "—— of all right!"
34 Soho coins
35 Contracted suit, at bridge
36 Opposite of attract
37 Turn —— new leaf
39 Muscat native
40 Delhi authoress
41 Pageant M.C., once
43 Gives counsel
45 Wasn't colorfast
46 Bas- —— (kind of sculpture)
47 Like a bug in a rug
48 "Don't Throw Bouquets ——"
49 —— majesty
51 Absorbing food
52 Oklahoma city
56 Picnic pests
57 Sonny of TV
58 Large Russian lake
60 Like the Beatles' submarine
61 Second-story man
62 Arrived
63 Have title to
65 Writer Wiesel
69 Tarragon, e.g.
70 Assert
71 Scale ending
73 Floral leaf
74 Sahara stopover
75 Has a première
76 Wall projection
79 Scott Joplin's style
83 Disney trio
84 Shut abruptly
85 1929 emotion
86 Fort near Monterey
88 Greek god of war
90 —— -do-well
91 Poolside seats
92 Run through the presses
94 Roman orator
95 Conceit
97 Suppress
98 Cry of surrender
99 Brainstorms
100 Takes time out
101 FOOL again
103 Hot —— get-out
105 Sally in "Cabaret"
107 Long Island park
108 Atlanta arena
109 Chinatown street
110 Mountain: prefix
111 Org.
113 Pigeon pea of India
114 Mao —— -tung
116 Menlo Park monogram



Solutions to last week's puzzles appear on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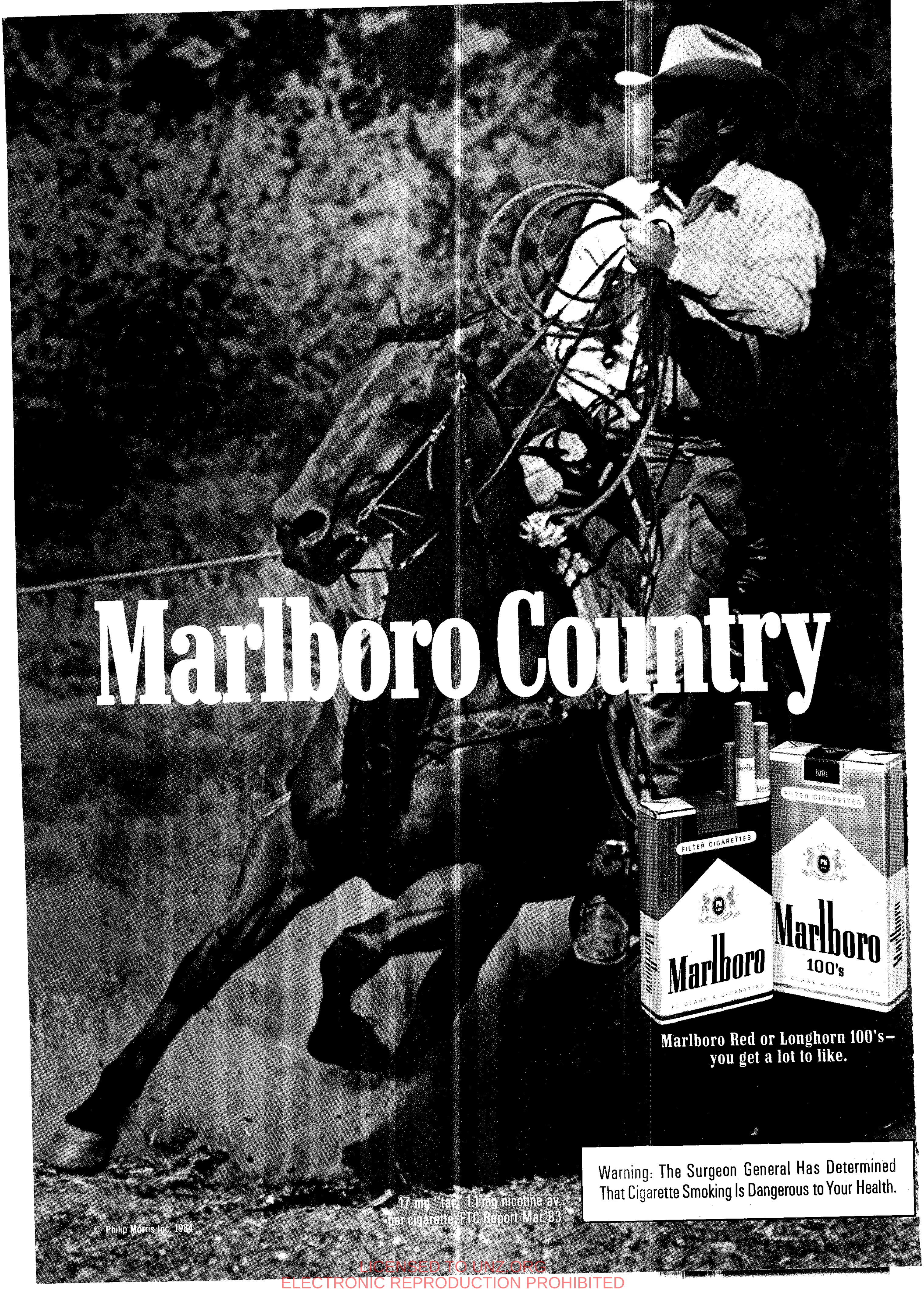
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